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"CAMILLA STATES HER CASE."

At the Globe.

Play, in Three Acts and an Epilogue, by George Egerton, presented by Mr. Anthony Prinsep at the Globe Theatre on Wednesday, Jan. 7.

Loaring ..... E. A. Walker
Ronald Lanchester ..... George Relph
Anne McCarthy ..... Dora Gregory
Major William Leighton (Dr. Bill) ..... George Tully
Emmet N. Tandy ..... William Phelps
Violet Leighton ..... Lilian Cavanagh
Lady Sophia Dundas ..... Mary Rorke
Major-General Sir John Leighton, Bart, K.C.B., D.S.O. ..... C. M. Lowne
Lady Leighton ..... Margaret Bannerman
Monty Gordon ..... Ivan Berlyn
Freeman (of Freeman & Freeman) ..... Henry Vibart

Mr. William Archer's dictum that "the essence of drama is crisis" is brought to mind by "Camilla States Her Case," which was produced at the Globe on Wednesday last. There is supposedly an emphatic crisis at the end of the third act when Camilla, the world-famous film actress, lets her husband, Sir John Leighton—one of the last of the diehards—know pretty clearly that she intends to live her own separate life and not settle down to the stuffy and confined existence as Lady Leighton and produce children to carry on the glorious family tradition. Yet the play is not a success, and the reason is quite easy to see. We were never convinced that the two temperaments would ever clash, for they would never get within miles of each other. The war was responsible for queer things, but the talented authoress of this play never succeeded in convincing us that this strange feudal baronet would have ever won the heart of such a charmingly wayward and childlike creature as Camilla. In the three months in which we see them together neither had the slightest sympathy for the other's ideas, and the crisis of the third act might just have easily come at the beginning of the play, for there was no development of character or building up of a position. A much better play could have been written if each had had some sympathy and understanding of the other's position; if they had met in temperament on some point or other. There is nothing to show that they cared for each other. Why should Camilla stay with him when, apparently, millions of people were calling for her? Why should she even consent to do so for three months? For the North and South Poles to come in contact is not a crisis, for they never would.

Camilla is well drawn, for, although she sometimes talks in the language of sub-titles, she is shown as a creature of imagination and fine understanding. She has sparkle and life and vitality, and her husband has none. As a character he is not so good, for the type has been exaggerated. He is still in the twelfth century in his views of the duties of a wife and the attitude to the Church and State, yet we are to suppose that he is a man of affairs and has served his country in the Diplomatic Service. He objected to women smoking, and when Camilla "states her case" it is in reply to his insistent command that she discharges her male secretary (who is some relation to the Leighton family) and employs a woman in his place, not because he suspects infidelity but for the sake of appearances in the county. As a Churchman he refuses to give her grounds for divorce, but, apparently, is willing to proceed against Camilla when she offers the evidence. A rather ludicrous fact is brought out in the epilogue when Camilla tells "Dr. Bill," a friendly Leighton, that the unknown co-respondent was a male impersonator, who had donned the breeks to help her out!

It is interesting to note that all the other members of the family are completely won over to her charms, and only the husband (who is supposed to be in love with her) refused to yield an inch in his ideas to retain her affection. The last we see of Camilla is when she falls asleep on a sofa watched over by her faithful secretary and her equally faithful maid. The maid explains in an Irish brogue what we had gathered from the play—that Camilla is a dear, beautiful, delightful child.

Whatever one may think of the play, the part of Camilla is another triumph for Miss Margaret Bannerman. It was a performance of great charm and wonderful understanding, for with all Camilla's worldly wisdom and love of the limelight she did suggest that behind all that she said and did was a beautiful innocence and a childlikeness. The touching little scenes with the secretary and "Dr. Bill" were so well acted that we were made to feel the fine cameraderie between them. By sheer hard work and perfect understanding the character shone through the play. Mr. C. M. Lowne had a difficult task as the husband, and he gave an efficient performance in a part that could make no sympathetic appeal

(Continued at foot of col. 4.)

THE BROS. WALSH

At the London, Shoreditch, the Bros. Walsh, two of the foremost Entertainers in Vaudeville—are playing a quick return after their season in the provinces, where they have been topping the bill all around with their latest act which has proved an outstanding success everywhere. The audiences at Shoreditch on Monday quickly signified their approval, and the act is in demand and will shortly be seen in the West End.

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"MEDDLERS."

At the St. James's.

Farce, in Three Acts, by Norman S. Pugh and Agnes Platt. Presented by Agnes Platt, at the St. James's Theatre on Tuesday, Jan. 6.

Annie ..... Honor Bright
Geoffrey Lee ..... John Wyse
Enid Hastings ..... Mimi Crawford
Aloysius Longredge ..... Edwin Greenwood
Dr. Vivian Ashton ..... Farren Soutar
Miss Bishop ..... Gladys Ffolliott
Alice Wynne ..... Margaret Swallow
James ..... Charles Vane
Miss Twitter ..... Buena Bent

We prefer "Pollyanna," which, despite its excessive sentimentality, was fairly shipshape as a play, and had some sort of idea behind it. "Meddlers" has none at all that we could discover. It is merely a collection of impossible characters, who wander in and out of the three acts, and drift into the most unlikely situations without any regard for probabilities. This would matter less if the piece were wittily written or the situations funny.

There is not even a plot in the accepted sense of the word. True, there is an attractive young girl named Enid Hastings, who falls in love with her guardian, Dr. Longredge, when she discovers that he is not really her uncle; but he doesn't find this out until she proposes to him at the end of the play. He tries to marry Enid to a young man, who begins by loving her and ends by being carried off by another lady. There is also an elderly lady, one Miss Bishop, who calls herself an actress, but is really an impossible vulgarian, who pursues the doctor; and a further complication is found in a sort of low-comedy solicitor (who has to score his points by an exhibition of horse-play), apparently introduced so that the pretty Enid shall fling herself at him when she despairs of the doctor's affection. The scene for the second act shifts, for some unexplained reason, to Devonshire; and in the last act the doctor's consulting room has been turned into a beauty parlour. The only reason we can discover for this change is to give opportunity for a display of lingerie, and to afford the chance for a lady client to undress behind a screen and throw her garments over the top.

A faithful band of actors and actresses worked like Trojans to try and infuse some life and fun into the play. Mr. Farren Soutar was sadly wasted on the part of the doctor, and Miss Mimi Crawford (looking very pretty in some delightful frocks) did her vivacious best as Enid. Miss Gladys Ffolliott, who gave a superb performance in the original production of "Outward Bound," tried hard to get some fun out of the elderly companion, Miss Bishop, but her material was against her. That clever young actor, Mr. John Wyse, who made a great hit in "The Hayling Family" some weeks ago, did all that was possible with the young lover, and Mr. Edwin Greenwood threw himself whole-heartedly into the wildly caricatured solicitor. Miss Honor Bright, Miss Margaret Swallow, Mr. Charles Vane, and Miss Buena Bent completed the cast.

"Meddlers" was preceded by a curtain raiser, entitled

"Number 24."

a dramatic episode in one act, by David Amherst Minlore. This was a model of efficiency beside the other play. A famous doctor has lured Silent Sam, a notorious burglar, to his rooms late at night by means of a trick. Sam is after the silver, but the doctor has another use for him. He wants to experiment on him, and informs him that the screen across the window is heavily charged with electricity so that there is no escape. In despair Sam flings himself at the screen and then falls down dead, much to the doctor's surprise. The man had really died from fright, for the story of the electricity was only to prevent him escaping. This Grand Guignol trifle was rather long in getting into its stride, and the end failed to be quite as effective as it might be. Mr. Charles Vane was excellent as the burglar, and Mr. J. Henry Twyford did very well as the doctor.

(Continued from col. 2.)

to the audience. Mr. George Tully was delightful as the charming "Dr. Bill," and Mr. George Relph excellent as Camilla's invaluable secretary. Mr. Ivan Berlyn and Mr. William Phelps contributed two clever little studies of American film experts, and Miss Mary Rorke was very good in the part of an aristocratic old lady who adores Camilla. Miss Dora Gregory was perfect as the Irish maid; Mr. Henry Vibart was the fine old family solicitor to the life, and an old butler was carefully handled by Mr. E. A. Walker.

The play was produced by Mr. Stanley Bell. Messrs. Joseph and Phil Harker's settings were excellent, and the scenes in the Leighton Manor House struck us as being an unusually delightful background.

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State where to be seen.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Jan. 26, Feb. 2, 9, 16, April 6, 27, June 1.
By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Feb. 16, March 2, 23, 30, April 13.
MRS. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, April 27, May 18, June 1.
AVERY HOPWOOD'S new Comedy,
"BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.
WANTED, Bookings for March 9, 16, 23, April 13, 30, 27.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.
MR. GERALD LAWRENCE
in
Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13.
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.
MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from
THE AMBASSADORS THEATRE, LONDON,
and Repertoire of
WEST-END PLAYS.
WANTED, Jan. 19, and on, with exceptions.
HOPE,
37, Somerset-road, Knowle, Bristol.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, Spring Dates (first vacancy Feb. 9).
A. DOUGLASS,
Winter Gardens, New Brighton.

VENTOM SWIFT'S PRODUCTIONS.
"BABES IN THE WOOD,"
including Dan Rolyat. Vacant Feb. 2, 9, 16.
"HIGH HEELS AND STOCKINGS."
WANTED, Feb. 23, Mar. 2, 16.
"MOTHER GOOSE."
Vacant Feb. 9, 16.
Coms., VENTOM SWIFT.
This week, Empire, Gateshead-on-Tyne.
Next week, Palace, Newcastle-on-Tyne.
WANTED, wire for Monday,
"BABES IN THE WOOD."
Great Comedy. Sixteen people.
PAGE, Empire, Southampton.

THE LEONARD LAURENCE CO., including Dorothy West-Symes and T. W. Dunscombe,
in
"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.
WANTED, MONDAY NEXT.
Wanted, Monday next.
Also Feb. 2 (between Richmond and Southampton).
Next week unexpectedly vacant.
LAURENCE,
Prince of Wales Theatre, Grimsby.

THEATRES WANTED.

"THE WANDERING JEW."
(By arrangement with Mr. Matheson Lang.)
WANTED, Feb. 9 (to follow Bath), March 9 and odd dates later.
An enormous success.
W. FOSTER HORSFIELD,
18, Gerrard-street, W.1.
Telephone, Regent 7580.

WANTED, Theatres for
"THE ROTTERS."
Next week, Jan. 19,
Jan. 26, and March 2.
Apply, ARTHUR GIBBONS, Royalty Theatre, W.1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Juvenile Lead, First-class Soubrette and Character Old Man. Apply by letter only, EMERSON, 4, Seagrave-road, West Brompton, S.W.6.

WANTED, strong Leading Man, must be a finished artist, for a recognised Repertory Company; one conversant with the following type of play: "Man From Toronto," "Hypocrites," "Bunch of Violets," the Oscar Wilde plays, &c. Must be tall, about 35, quick study. Age, height, references, and fullest particulars in first letter, with photo. To suitable artist, a 12 months' engagement is assured. All coms., MANAGER, 33, Wesley-st., Waterloo, Liverpool.

WANTED, Dancing Chorus Ladies. Apply, with practice dress, 11 o'clock, DUNCAN HALL, Duncan-terrace, Islington, Friday, Jan. 16.

WANTED, Dancing Girls. Apply, with practice dress, SAVOY DIRECTION (behind Wyndham's Theatre), Friday, Jan. 16. Rehearsals start Jan. 19, Elder Hearn, "Cheerio" revue.

WANTED, by smart, useful man (5ft.), engt., comedy part; typist, drive car; generally assist. Letters, HALL, 24, Landseer-road, Holloway, London.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, Pianist-Accompanist; able speak few lines; Uncle Sam style. Photo, age, and height, Box 82, "The Era."

WANTED, good Troupe Dancers.
Apply immediately,
FRED KARNO, 27, Shaftesbury-avenue, W.1.

WANTED, a young man, about 20 years of age, hair dark, 5 ft. 6 in. in height, smart appearance; must be able to play Concertina, Saxophone, Banjo, and Piano well; also able to sing Ballads and have good knowledge of Step Dancing; must speak good English and French. State terms to Box 60, "The Era."

WANTED, Ladies, to Train for New Year Productions; engagements waiting. FRANK PERRY'S AGENCY, School of Dancing, 145, Wardour-street, W.

STAFF VACANCIES.

WANTED, immediately, thoroughly experienced first-class Electrician for No. 1 Theatre (North); one able to do repairs, &c., and keep electrical plant in proper order.
Single preferred.
Apply, with references and photo., if possible, stating experience, to
Box 74, "The Era."

WANTED, LADY SECRETARY, shorthand typist, knowledge of bookkeeping, by London agent; must be young and of good appearance. Write, stating salary, Box 73, "The Era."

ARTISTS' WANTS.

WANTED Known, unexpectedly vac. Monday for Revue, Panto., Comb., Vi Dene's famous
4 DAINTY FROLICS 4.
Britain's Dancing Marvels.
Riots of applause wherever played. Acrobatic, Tambourine, Schott. specs. Balletmistress toured. Any distance. Rehearse immediately. DENE, 66, John-st., Workington.

WANTED, Engagement by gentleman, height 6 ft. 1½ in., A.S.M., play small parts, door keeper, or anything. Box 98, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, liberty Monday; halls, panto.; h. refs.; sing, dance, patter. Albion Hotel, Sunderland.

WANTED Known, I can open Mon. with these three acts:—Smart Vent. Act, Novel Pot-pourri Act, Sensational Spec. Act. Offers. GODFREY, 5, Kelvin-road, Highbury, London.

WANTED, Monday next, also Jan. 26, Direct from the Continent.
THREE ORIGINAL HODGINIS.
The Whirling Wonders in a Thrilling and Beautiful Stage Aerial Sensation, for Stage (16ft. high) and Circus Ring.
The talk of Carnarvon last week. Played with tremendous success to crowded houses and rebooked. The biggest drawing act ever been seen at the Pavilion. If you don't believe us, please refer to A. Barnes, Esq., Propr., and Mr. Gibb, Man. This week, Jan. 12, wire,
HODGINIS, Athenæum, Limerick.

CIRCUS ARTISTS WANTED.

KELVIN HALL CIRCUS, GLASGOW.
Winter Season, 1925-1926.
WANTED, Complete Company, Equestrian Acts, Performing Horses, Ponies, and other animals, and every description of Speciality Acts, Musical and Talking Clowns, &c., &c.
The best only need apply.
Address, E. H. BOSTOCK, 69, Dalhousie-st., Glasgow.
N.B.—Ten days' silence polite negative.

CIRCUS ARTISTS' WANTS.

WANTED Known, the Champion Boy Riders of the World; ride any act; at liberty Jan. 26; home or abroad; with own horses. Great success at Olympia, London. Agents and Managers can see these boys here until Jan. 21. All coms., MRS. KAYES.
Circus, Olympia, London.

MUSICIANS WANTED.

WANTED, Musical Director, Violinist, for Orchestra of minimum of eight, with extensive library, to open Jan. 26. Must be expert in fitting pictures. Apply, stating salary and experience, to B. BENJAMIN, Haymarket Picture House, Norwich.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone, Maida Vale 2515.
'Bus 23, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to
W. E. BOYCOTT.

WANTED, near Motherwell, lady 2nd Violiniste, pictures (no mats.); good musician essential. Age, refs., lowest terms, MISS TRAINER, Alhambra, Bellshill, Lanarkshire.

WANTED, lady Violiniste; brilliant player, smart appearance; audition Thursday and Saturday, before 1 p.m. M.D., 24, Ravenscroft-ave., Golders Green, N.W.11.

WANTED, Violinist, young, good showman, used to straight and jazz. State lowest terms for 4 hours daily, café, plus Saturday nights, dance, permanency to good man. MUSICAL DIRECTOR, The "Lounge," Bridlington, E. Yorks

WANTED, Violinist for practice with Pianist; engagement later. VINE, 15, Wellfield-road, Streatham, S.W.16.

WANTED, Violinist for Monday next; either sex; good, reliable, competent. Lowest terms, refs., age, &c., CONDUCTOR, County Bangor, N. Wales.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, Violinist, Repet.; open Jan. 19; smart gent.; exper.; first-class; pic. and var. State age, refs., and terms to include two matinées weekly, to MUSICAL DIRECTOR.

WANTED, Rep. Violin, lady or gent., able to lead, to start next Monday; also Strings, Wood, Wind, and Brass, to register for the coming season with the UNIVERSAL ORCHESTRA BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.

WANTED, 'Cellist (male); must have good tone, and expd. in Tavan and Mouton arrs.; permanent to right man; no Sundays, evenings only (till summer season). State age, terms, refs., and when can open in first letter. MUS. DIR., Pier Pavilion, Aberystwyth, Wales.

WANTED, 'Cellists (amateur) desiring practise with Trio, for immediate engts. Others write, Box 93, "The Era."

WANTED, for London cinema, male 'Cellist, with experience and powerful tone. Apply, Box 96, "The Era." Only good players need apply.

WANTED, very experienced Bass Player; only the very highest class performer, to apply Cinema, Bournemouth; mats. and evening (6 days); permanency; commencing Jan. 26. Refs. and lowest terms, RUBINSTEIN, 2, Wootton-gardens, Old Christchurch-road, Bournemouth.

WANTED, Double Bass, young man, London Restaurant; evening only. Write, Box 68, "The Era."

WANTED, brilliant Flautist, 'Cellist, and Violinist-Leader (double Piano occasionally); must be artists; permanent. Box 56, "The Era."

WANTED, Saxophonists, at once; London and provinces; wages from £5 per week, upwards; amateurs specially required. All instruments. Write, Box 97, "The Era."

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, MALE ATTENDANT (unmarried), good Horn player, immediately; ex-Army bandsman preferred. Previous mental hospital experience not essential. Wages commence 41s. 6d., with present bonus 14s. 10d. (total 56s. 4d. a week), from which 19s. 10d. will be deducted for full week's board, lodging, &c.; deductions also made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed: "THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford."

WANTED, Organist (Harm.); evgs., one mat., £4 11s. Tympanist, &c., evgs., £4. Cinemas; males. State age, when at liberty, &c., to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Pianist and Violinist; only those accustomed to high-class kinema work need apply. TEMPLE, The Picture House, Ludlow, Shropshire.

WANTED, thoroughly experienced Cinema Orchestral-Pianist to play under Violin; country; 50 miles London. References, full particulars, in first letter, Box 62, "The Era."

WANTED, experienced Orchestral-Pianist for Cinema (male preferred); approx. 27 hours per week of 6 days. State lowest terms to MUSICAL DIRECTOR, "Picturedrome," Eastbourne.

WANTED, first-class Pianist and Violinist (males), for high-class cinema in N. Wales; Pianist, six evenings, one matinée; Violinist, evenings only; permanency and good terms to right men. Apply, THOMAS HUNTER, "Bryn Teg," Penchynside, Llandudno.

WANTED, first-class Pianist (gent.); evening and one matinée. State terms and references. MUSICAL DIRECTOR, Lounge, Headingly, Leeds.

EMPIRE THEATRE, SWINDON.
WANTED, experienced Pianist, play Second Violin when required. State age, last live references, lowest salary, to MR. ALFRED MANNERS.

WANTED, first-class Pianist for Cinema; salary £4; nights only. Write, with references, MUSICAL DIRECTOR, Paragon Cinema, Grimsby.

WANTED, Accompanist in W.2, 10 or 12 district, where advertiser, Character Comedian, could attend for evening practice; young gent. preferred; good amateur not objected to. Box 70, "The Era."

WANTED, competent Drummer, experienced in musical shows; open Monday. Full pars., RES. M.D., Grand Theatre, Woking.

MUSICIANS WANTED.

ALL INSTRUMENTS.
BEGIN THE NEW YEAR WELL
WITH A STRONG RESOLUTION
by coming at once to the
OLD-ESTABLISHED AND RELIABLE ORCHESTRAL TRAINING CENTRE,
THE CINEMA BUREAU
(the recognised Bureau in the Profession),
18, CECIL-COURT,
CHARING CROSS-ROAD, W.C.

WANTED Known,
TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA, WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU.

SPECIAL NOTICE.—Free Audition every morning from 1.30 till 12.30, and on Tuesday and Thursday Evenings from 6.30 till 8.30.

GOOD DEPUTIES ALWAYS ON HAND.

WE SPECIALISE IN CINEMA ORCHESTRAS. QUARTETS, TRIOS, AND SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

'PHONE: GERRARD 1414.
Reg. L.C.C.

WANTED, immediately, refined singing Banjoist; must be good showman and musician, for first-class Palais; must be young and of smart appearance. Write, stating terms, refs., and photo, to MANAGER, Palais de Danse, Fountainbridge, Edinburgh, Scotland.

WANTED, Drummer (single man) and 'Cellist. MUS. D., Cinema Royal, Epsom.

WANTED, first-class Drummer and Tympanist; good sight reader essential; also good at effects; permanency, including summer seaside engagement; young, single man preferred; open Jan. 26; M.U. terms. Apply, MUS. DIR., Pavilion, Wombwell, Yorks.

WANTED, good Drummer, double 'Cello or Bass; tour Revue; open immediately; long engagement. Wire, SHARP, 37, Shaw-st., Liverpool.

WANTED, Double Drummer, Tymps., &c.; well up in variety; permanency to the right man; A.M.U. terms; commence Monday, Jan. 19. HOWARD, Hippodrome, Rochdale.

WANTED, for Provinces, first-rate Violinists and 'Cellists, and Musicians, all instruments. Also Café Trio (ladies) required for provinces. Apply, by letter only, DIRECTOR OF MUSIC, Provincial Cinematograph Theatres, Ltd., 19, Piccadilly, London.

WANTED, ladies, Saxophones, Trumpets, Banjoes; lady, sing and dance. Apply, RANDALL, 12 to 1 Thursday, 7 New Oxford-street (second floor).

WANTED, Cornet, Euphonium, and Trombone Players; pitching. Letters only, TEMPO, 10, Milward-street, Woolwich.

WANTED, brilliant 1st Violinist, 'Cellists, Trumpet players as Viola; only tip-top players need apply. GRAY, 12, Archer-st., Piccadilly, W.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Boys, Young Men, Wind and String Players for good Military Bands; interview town. Box 76, "The Era."

WANTED, first-class Trumpet, Trombone, and Banjo players for Revue Jazz Band. Lowest terms and particulars PEARCE, Coliseum, Cheltenham. Next week, Town Hall, Pontypridd.

WANTED, two Violinists, one 'Cellist, young, to enlist in 17/21st Lancers; plenty of local work; seaside engagement. Apply, B.M., Tidworth.

WANTED, for Manchester Exhibition, Jan. 26-30 (5 days), First-class Musicians: String Bass, First Violin, Pianist, and Drummer (straight and jazz). Write, BERNARD VENN, 9, Richmond place, S.W.6.

WANTED,
AMATEUR MUSICIANS,
ALL INSTRUMENTS,
to train for immediate engagements, Cinema and Dance Band Classes held mornings, afternoons, and evenings, every day. Individual training, and music for home study. Average course, 6 weeks. We save you time and money by our quick methods, and you are sure of a good engagement when proficient.
MORRIS'S
ORCHESTRAL CONCERT AND VARIETY AGENCY,
145, Wardour-st., W.1.

WANTED, dance band; first-class combination (seven or eight), for North of England Palais. Only first-rate bands need apply. Write, giving full particulars, No. 577, KEITH & CO., Advertising Agents, Edinburgh.

BOROUGH OF RAMSGATE.
SUMMER ORCHESTRA, 1925.
WANTED Known,
The Corporation invite tenders for the supply of a small Orchestra for a season of about fourteen to seventeen weeks.
Application forms, together with conditions of playing, &c., may be obtained from the undersigned.
No application will be considered if received later than noon on JAN. 31.
RUPERT J. COSTERTON,
Entertainment Manager,
Albion House,
Ramsgate.

WANTED, by med. Violinist, a good teacher; one who can introduce into an engt. preferred. Terms, Box 95, "The Era."

WANTED Known, overtures, selections, marches, dances, &c., F.O., S.O., and Trios, all with one or two piano parts; condition perfect and clean. Prices 1s., 2s., 3s. per set. VINCENT, 16, Leighton-vale, Streatham, S.W.16.

MUSICIANS' WANTED.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
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The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 1,000 pieces. Specimen parcel. Orchestra, 2s.; Piano Solo, 2s. 6d., post free.
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Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Riverside 1566.
Near Hammersmith Station and Bridge.

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WANTED KNOWN,
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Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
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WANTED Known.
Hire your music from the
UNIVERSAL MUSIC LIBRARY,
64, St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham, S.W.12. 'Phone, Streatham 950.

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.2.

WANTED Known. The members of the orchestra, Theatre Royal, Peterboro', desire to thank Mr. J. A. Campbell for paying full salaries Christmas week.

WANTED Known, Jazz Drumming taught to Learners or Pros.; terms mod. Write, Box 67, "The Era."

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 3s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

MUSICIANS' WANTS.

WANTED, by first-class Musical Director, Solo Violinist, engt. in first-class cinema or hotel; large library; refs., press notices, &c.; very conscientious musician. Apply, M. B., 7, Longmore-street, Birmingham.

WANTED Known, MUS. DIR., brilliant Pipe-Organist-Pianist, desires change; present engt. 5 yrs. M.D.; London referred. Box 59, "The Era."

WANTED Known,
W. A. CROSSE, the famous broadcasting musician, and late M.D., British Broadcasting Station, Newcastle-on-Tyne, prepared to accept a season's engagement as M.D., where good band is required; string or military; permanency would be considered. Only first-class offers entertained. Address, 14, Nuns Moor-road, Newcastle-on-Tyne.

WANTED, Engt. as Mus. Dir. or Orch.-Pianist; Var., Cinema, Dance, or any bus.; London or near pref. ARTHUR DOUGLAS, 4, Dinsmore-rd., Balham, S.W.12.

WANTED, by C. E. HOWELLS, Mus. Dir., Baton-Piano; composer; arr.; tour or resident; London experience; reliable. "The Archery," Bathurst-street, Hyde Park, W.2.

WANTED, by well-known Musical Director, change, in good class cinema. If you require complete orchestra come and hear mine. You will be satisfied. Box 2, "The Era."

WANTED, Engagement in cinema or café as Mus. Dir. or Violin Leader (soloist); 15 years' experience in high-class work. Address, Box 83, "The Era."

WANTED, engagement, Pianist-Conductor; good library; thoroughly experienced; excellent references; now at liberty. Box 69, "The Era."

WANTED, Engt. by Pianist-Conductor or Orch-Pianist; exp. pictures, varieties, &c.; lib. orch music; ex. refs. BENLEY, 24, Ganna Pk., Peverell, Plymouth.

WANTED Known, first-class lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, by IRENE DE WITT, Violiniste-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED Known, brilliant Leader-Violin and expert fitter of pictures, disengaged; highest testimonials. Address, L. D., 20, Rockbourne-road, Forest Hill, S.E.

WANTED, by Leader (if req.), Violin and (Stroh), dance business; very strong, good engmt. Write or telegram, J. WOOD, 17, Yeldham-flats, Yeldham-road, Hammersmith, W.

WANTED, by exp. Leader-Violin, every Wed. for perm.; deputising; terms reliable. LEADER, 42, Constance-rd., West Dulwich, S.E.22.

WANTED, by Violinist (Lead or Rep.), thor. exp. cinema, engt.; can open Monday next. G. LYME, 18, Raymond-rd., Maidenhead.

WANTED, Engagement by Leader-Violinist, just terminating 3 years' engagement in a West-End cinema; can supply Orchestra. 'Phone, Park 7229. R. G., 184, Westbourne-grove, Bayswater, W.

WANTED Known, disengaged, Leader-Conductor, concert, cinema, or café; 1,400 library; solos in limelight. "Northampton Chronicle" says:—"Still the big attraction."
First-class offers only.
London, Paris, or Provinces.
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, by gent., Lead or Repet., engt.; var., cinema; any distance; open Monday. VIOLINIST, 27, Condor-grove, Blackpool.

WANTED, engt. by first-rate Violinist-Leader, M.D.; brilliant performer and soloist; Midlands if poss.; good refs.; press reports, &c.; any bus.; terms mod. or perm.; evenings pref. Good offers to L. D., 25, Linwood-road, Handsworth, Birmingham.

WANTED, by Violinist-Leader or Repet., engagement; theatre, variety, or cinema; first-class refs.; age 25.
W. F. MILLAR,
115, Royle-street, Northwich, Cheshire.

WANTED, engt. as Leader or Rep.; any bus.; well acquainted with Bevan, Alder, and Mouton arr., &c.; cinema pref.; London only. MR. W. N., 5, Cann Hall-road, Leytonstone, E.11.

WANTED Known, experienced Leader-Violinist, at liberty, position as soloist if good offer; London only. Box "The Era."

MUSICIANS' WANTS.

WANTED, Engagement, by a really fine Violin-Leader, young and of smart appearance; experienced all lines; very reliable. VIOLINIST, Flat 8, 52, Langham-street, London, W. 'Phone, Museum 2575.

WANTED Known, first-class Leader-Violinist; late leader and M.D. of well-known London Cinema; fine Soloist and Composer; open to engagements, cinema or hotel; Brighton preferred. Address, L. E., 55, Archer-street, Westbourne-grove, W.11.

WANTED, Engt. by Violin-Leader; large up-to-date library; picture fitting a speciality; open immediately. M.D., 67, Three Colts-lane, London, E.2.

WANTED, Re-engagement by excellent Solo and Orchestral Violiniste; fine tone and interpretation; would deputise; highest refs. Apply, VIOLINISTE, 61, Parliament-hill, N.W.3.

WANTED, by lady Violiniste, pupil of Joachim and Jacobsen, late of London Coliseum, engagements for At Homes, Concerts, Theatre, or Cinema; would also deputise. A. M. C., 11, St. Peter's-square, Hammersmith.

WANTED, deputising or engt. by experienced Violiniste and Pianiste; Cinema or Dance. 'Phone, Putney 3953.

WANTED, an evening engagement by lady Violiniste; good reader and reliable. VIOLINISTE, 93, Tyers-street, Kennington, S.E.11.

WANTED, engagement by MABEL HOWELLS, Violiniste; thoroughly experienced; variety, musical comedy, or pictures; highest references from best-known London Conductors and Managers; powerful tone. ARCHERY, 4, Bathurst-street, Hyde Park, W.2.

WANTED, by young lady Violiniste, introduction to cinema work; small salary. 11, Prah-road, Finsbury Park, N.4.

WANTED, by good Violiniste and Pianiste (ladies), joint or separate, or Trio; London only; suit small cinema; evenings, 50s. each. TRIO, 145, Wardour-st., W.1.

WANTED, engagement in cinema by reliable Violiniste; thoroughly experienced (lady); London or suburbs. Box 89, "The Era."

WANTED, by Experienced Violinist (Gent.), Deputy Work, for dances, &c. F. GEORGE, 15, Tulse-hill, S.W.2.

WANTED, in Brighton or Hove, engagement by good and experienced Violinist. Box 668, "The Era."

WANTED, engagements by experienced young dance Violinist; strong tone; able to lead; straight music if required. GREGORY, 58, Rochester-road, N.W.1. 'Phone, City 7130.

WANTED, cinema engagement, Solo Violinist and Pianiste; very experienced; enormous library; London or near; evenings; joint, £5 10s. Box 33, "The Era."

WANTED, by VIOLINIST (can double VIOLA), engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Riverside 1566.

WANTED, Deputising by experienced Violinist (gent.); any business. Box 57, "The Era."

WANTED, engagement by first-class Violinist; 10 years' experience all lines; good references.
R. D., 8, Hammond-street, Preston.

WANTED, engagement by experienced Violinist; jazz or straight; own library. BARTON, 13, Bonchurch-road, W.10. Park 2515.

WANTED, by experienced Violin and Trumpet, Engagement; jazz or straight; in or out of town. Address, C. STRUCK, 3, Scott-Ellis-gardens, London, N.W.8.

WANTED, odd nights by Dance Violinist, or with Band; good deputy. D. V., 145, Wardour-st., W.1.

WANTED, a few odd nights vacant, good Dance Violinist; low terms. ALEX. MORRIS, 92, High-rd., Chiswick.

WANTED Known, exp. Violinist open for deputising; cinema or dance. 2, County-grove, Camberwell, S.E.5.

WANTED, by smart young lady, Engagement as Repr. Violin or Second, in cinema; any other business; small salary accepted. Apply, Box 76, "The Era."

WANTED, Engagement by first-class Lady Violin Repr.; thoroughly experienced all lines; able to lead. Box 75, "The Era."

WANTED, by lady Rep. Violiniste, engagement, deputising or otherwise, Thursday afternoon and evenings; also Sunday; any bus.; low salary accepted. D. HODGES, 88, Fernlea-rd., Balham, S.W.

WANTED, Engagement as Repr. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engagement, by VIOLA (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W.
'Phone, Riverside 1566.

WANTED, by first-class lady 'Cellist, engt.; well up in standard works; full tone; good sight reader. 'Phone, Finchley 3034.

WANTED, by QUEENIE MAFFERT, 'Cellist, Engagement on South Coast or near London; cinema or otherwise. 19, Woodberry-grove, Finsbury Park, N.

WANTED Known, 'Celliste available for deputising; regular or odd days; unable to take perm. engt. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, engagement by 'Cello (male); good reference; London or 50 miles. 'CELLO, 69, Farmers-road, Camberwell, S.E.5.

WANTED, by 'Cellist, Sunday deputising, Cinema. FOSTER, 6, The Drive, Acton, W.3.

WANTED, by 'Cellist, thoroughly experienced, Engt.; any business; reliable. ARTHUR HOWARD, 37, Norrie-road, Sheffield.

WANTED, engagement by 'Cellist; very powerful tone; splendid references; 10 years' experience in cinema work. Only decent offers considered. WM. PETTIGREW, 52, Abbey-street, Derby.

WANTED by 'Cello, Engagement; experienced pictures, café, variety; accustomed standards and Tavans; F.O. or small combinations; country town preferred. 'CELLIST, 8, Worcester-street, Gloucester.

WANTED, by experienced 'Cellist, cinema engagement. E. G., 47, Davenport-road, Catford, S.E.

WANTED, Engagement by exper. 'Cellist, pictures, café, or variety; last place 4 years; open any time. Box 77, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by 'Cello.
Box 71, "The Era."

WANTED Known, first-class Bass, at liberty; used to high-class music; cinema, opera; good refs. NICHOLLS, 38, Chestnut-walk, Worcester.

WANTED, by first-class Double Bass, Engagement; experienced all classes music, Symphony, Operas, Pictures, &c.; present orchestra cutting down; available 26th; conscientious player; powerful instrument; big tone; M.U. BASSO, 87, York-road, Bury St. Edmunds.

WANTED, by experienced Double Bass, Engt.; reliable. W. SMITH, 57, Berners-st., Ipswich.

WANTED, by experienced and reliable Double Bass, engt.; any bus.; would deputise. J., 6, Arthur-road, Holloway, N.7.

WANTED, Engt. by first-class Sousaphonist, doubling String Bass; age 35; lib. Feb. 2; good offers only. SOUSAPHONIST, 117, Anfield-rd., Anfield, Liverpool.

WANTED, engt. by exp. Flautist; good refs.; steady and reliable. FLAUTIST, 17, Jessel-house, Judd-street, W.C.1.

WANTED, Engt. by good Flautist, non-union; South or London sub. preferred; first-class exp. and refs. Box 90, "The Era."

WANTED, engagement by Clarinet; experienced either pitch. CLARINET, 30, New-road, East Portsmouth.

WANTED, Engt., by First-class Solo Clarinet, doubling G Banjo and Rep. Violin; at liberty; cinema preferred. A. GROVES, c/o 14, Cleveland-road, Southsea, Hants.

WANTED, Engagement by Solo Clarinet; highly experienced all lines; excellent references. CLARINET, 3, Havelock-st., Stoke-on-Trent.

WANTED, by Solo Clarinet, engagement. What offers for season (seaside)? Combine alto Saxophone. Expert on both; high or low pitch. Box 61, "The Era."

WANTED, by Clarinet, thor. exp., Engagement, any bus.; would deputise. CLART., 70, Princess May-rd., Stoke Newington, N.

WANTED, by Clarinet, engagement; cinema; three evenings per week. W. J. LEWIS, 33, Peabody-cottages, Lordship-lane, Tottenham, N.17.

WANTED, by Solo Clart. and Sax., deputising or matinées; pictures or tea dances; now playing at fashionable London restaurant. W., 2, Bendall-house, Bendall-street, N.W.1.

WANTED Known, lady Saxophoniste, E flat Alto, at liberty. Box 72, "The Era."

WANTED Known, MR. ALEX. E. BRITTON, E Flat Alto Sax., has Vacant Dates. 'Phone, Hampstead 3807.

WANTED, by E flat Alto Sax., dance engagements. F. S., 55, Millbrook-road, Brixton.

WANTED, by first-class Saxophonist, alto and soprano; brilliant performer; sight reader; excellent appearance; engagement, Leader or otherwise; Palais, Cabaret, or Night Club. Box 734, "The Era."

WANTED Known, Ten. and Sop. Sax., dates or permanency; best work; 10 years' exp.; read any parts and stunt. R. JEFFERY, 45, New King's-road, Fulham, S.W.6.

WANTED, Engagement by E flat Sax., double Violin; dance work; London experience.
"SAX.," 6, Britannia-road, Parnall, Sheffield.

WANTED, Engagements by Saxo., E flat Alto and B flat Soprano. C/o 4, Aberdeen Cottages, High-street, N.14.

WANTED Known, JOSE BOWERS, E flat Alto Sax., has vacant dates. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham-common, S.W.4.

WANTED, Engt., by E Flat Sax., evenings; good tone; sight reader. F. TILLING, 41, Westbourne-terrace North, Paddington, W.2. 'Phone, Padd. 4682.

WANTED Known. GEO. WHITE, Saxophonist, Soprano, Alto and Tenor, doubling Clarinet, Soloist, read at sight, good, full tone, disengaged first week in Feb. "Rivoli" Palais De Danse, Oxford-road, Manchester. For references apply M.D. or management. Address, after January, 25, Seaford-rd., West Ealing, London.

WANTED, engt. by Saxophone, doubling Banjoine; young, smart showman; good tone; free afternoons and after 10 o'clock p.m. SAX., 2, Fontarabia-road, S.W.11. 'Phone, Latchmere 4819.

WANTED, by E-flat Alto Sax., Dance Engagements. 55, Millbrook-road, Brixton.

WANTED, by Alto Sax., Evening Engagements; dance; high or low pitch. 40, Bishop's-road, Fulham.

WANTED, by live Jazz Saxophonist, alto and soprano; could add baritone, Change; peppy player; tone, appearance, and style. Box 88, "The Era."

WANTED Known, Saxophonist (Sop. and Alto), now vacant; perfect tone and showman; able to read and extemporise; solos a speciality. Room 25, 59, Hatton-garden, Holborn, W.C.2. 'Phone, Holborn 2979.

WANTED Known, Saxophone, first-class (Alto and Sop.), unexpectedly disengaged for Saturday next. Wire, SAX., 48, Osborne-terrace, S.W.8.

WANTED, by Bassoonist, thor. experienced, high or low pitch, perm. or odd weeks' Engt. Wire or write, MR. ROBB, 67, Brunswick-street, Preston, Lancs.

WANTED, engagements by Trumpet, odd dates or permanency; any bus. Apply, F. G. FULLER, 57, Wulfston-street, Old Oak Common, Shepherd's Bush, W.16.

WANTED, engt. by Trumpet, young, dance work; full mute effects; good showman. JACK HORNER, 16, Anconaroad, Harlesden, N.W.10.

WANTED, Engt. by Trumpet; young; full mute effects; good showman. TRUMPET, 13, Balcombe-street, Dorset-square, N.W.

WANTED Known, Trumpet or Cornet disengaged; dance or variety; or would deputise; latest mute effects; can double on violin. T. COULTER, 35, Ongar-road, West Brompton, S.W.6.

WANTED, Few Nights a Week, or Permanency (Dance), by Trumpet and Cornet. Address, CORNET, c/o Gilbert, 115, Portman-buildings, Lissongrove, Marylebone.

WANTED, by Trombonist. engagement; any business; London or suburbs. 8, Burnthwaite-road, Fulham, S.W.6.

WANTED, Engagement by experienced Trombone or Bombardon; any bus.; good deputy. T. GOWER, 153, Lillie-rd., Fulham.

MUSICIANS' WANTS.

WANTED Known,
Trombone.
(Full Mute effects.)
At liberty Feb. 2.
All communications to
TROMBONE, c/o Jack Hylton's Band, "Rivoli" Palais-de-Danse, Oxford-rd., Manchester.

WANTED Known, SAM COLLINS, Trombone and Tenor Sax.; late Gleneagles Band; vacant for Dance Engt. 38, Jefferson-st., Newcastle-on-Tyne.

WANTED Known, Orchestral Organiste; experienced; disengaged; not pipe; would deputise. 119, Bedford-road, Clapham.

WANTED, an engagement by first-class Organist (Mustel); town only. EDWARD ROSE, 5, Tolmers-square, Euston-rd., N.W.

WANTED, by experienced Orchestral Pipe Organist, engagement; thoroughly efficient; improvise if essential; Liverpool, Manchester, or Southport preferred. Box 64, "The Era."

WANTED, by Orch.-Organist, Engt., London, or workable distance; very mod. sal.; deputise, short notice. 24, Elmgrove, Hammersmith, W.6.

WANTED, engt., alfresco, busking, C.P., or any business, by HENRY BURTON, Mustel Organist; magnificent travelling equipment; motor caravan, Mustel Organ, and Piano, with trailer for instrments and baggage; go anywhere; do anything. Dis. April 6.
6, Sussex-place, South Kensington.

WANTED, by Organist, Orch., Reed, and Pianist; first-class exp.; gent.; young; cinema or café; town preferred. A. M. ELLIOTT, 35, Florence-road, N.4.

WANTED, by first-class lady Pianiste, hotel or café engagement in London; thoroughly experienced; extensive library; can supply Trio. Box 158, "The Era."

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Booked Christmas week. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED, Engagement, by OLIVE EYLES, experienced orchestral pianiste. 89, Shirland-gardens, Maida Vale, W.9.

WANTED Known, Experienced Orchestral Pianiste now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush.

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Any evening, except Sunday. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED, engt., thor. reliable ex. Orch. Pianiste; gd. sight rdr.; would dep. O., 58, Clarence-road, E.5.

WANTED Known, first-class Orchestral Pianiste, disengaged; 10 years' City experience; pictures, variety, &c.; good sight reader; highest references. BAKER, 13, Cambridge-street, Kettering.

WANTED Known, Relief Pianiste, disengaged; large library; experienced; good Pianiste and Organiste; would deputise. 119, Bedford-road, Clapham.

WANTED, position as Orchestral-Pianiste in small cinema for further experience. Box 58, "The Era."

WANTED Known, Pianiste and Drummer, open to accept engts, together or with band; town; evenings only. Men with exp., not duds. Apply, F. W. S., 45, Holyport-mans., S.W.6.

WANTED, Engagement by good Orchestral or Relief lady Pianiste, deputising; own library for Trio; fully experienced. Letters, PIANISTE, 6, Napier-court, Hurlingham, S.W.6. 'Phone, Putney 1311.

WANTED, engt. by Pianiste; thoroughly experienced; cinema, solo, or orchestral. PIANISTE, 21, Granville-street, Swindon.

WANTED Known, experienced Pianiste, at liberty; café or cinema; large library. PIANISTE, 42, Station-road, Finchley, N.3.

WANTED, by first-class Relief or Solo Pianiste; 10 years' cin. exp. PIANISTE, 88, Fairholt-road, Stoke Newington, N.16.

WANTED, by Orchestral-Pianiste or Relief, experienced in all good-class music; at present disengaged.
Offers to A. A., 80, St. Mary's-rd., Queen's-rd., Peckham, S.E.

WANTED, BY FIRST-CLASS PIANISTE, RE-ENGAGEMENT IN CINEMA OR THEATRE; TEN YEARS' EXPERIENCE IN PICTURES AND VARIETY; EXTENSIVE LIBRARY. MISS RAE, 23, CAUSEYSIDE-STREET, PAISLEY, SCOTLAND.

WANTED, Permanent Engagement by Orchestral Pianist. MISS KATE GURNELL, 33, Dennington Park-road, West Hampstead, N.W. Tel.: Hamp. 6082.

WANTED Known, Relief Cinema Pianiste disengaged; open to deputise; experienced. M., 25, Southborough-road, S. Hackney.

WANTED Known, young lady Pianiste (exp.) would like to meet lady Violiniste and 'Celliste for practice, in view engagements. Box 84, "The Era."

WANTED Known, Orch.-Pianiste (12 months' exp.) would like to deputise one day weekly in cinema trio; small fee. Box 85, "The Era."

WANTED Known, young lady Pianiste would like to meet Violinist (with library) for practice, in view engagements. Box 86, "The Era."

WANTED Known, young lady Pianiste would like to join dance musicians. Box 87, "The Era."

WANTED Known, lady Pianiste-Accompaniste; excellent sight reader; disengaged daily up till 6 p.m. M., 14, Hanover-street, W.1.

WANTED, Engagement by Young Lady Orchestral Pianiste; thoroughly exp.; cinema or café. PIANISTE, 12, Leslie-street, Mile End, E.

WANTED, Engagement, by a First-class Orchestral and Solo Pianiste; London preferred. PIANISTE, 9, Duchess-street, W.1. Langham 1162.

WANTED, by Relief Pianiste and Orchestral Organiste, change of engagement; 7 yrs.' exp.; excell. refs. 'Phone, 6996 Mayfair.

WANTED, Immediately, post by Pianist, solo or relief; cinema; fit pictures; first-class experience. PIANIST, 52, Denmark-road, Lowestoft.

WANTED, by Pianist, engagement, Cinema; experienced; good library; permanency desired; double Harmonium and Violin as secondary instruments; terms moderate. PIANIST, 48, Blyburgate-st., Beccles, Suffolk.

WANTED Known, Pianist, jazz, synco., open London engts.; any bus.; willing join band; good dep. 62, North Side, Wandsworth-common.

MUSICIANS' WANTS.

WANTED, BY EXPERIENCED DANCE PIANIST, FIRST-CLASS EVEN. ENGTS.; WEST-END WORK PREFERRED; PERFECT RHYTHM AND SYNCO. GRAY, 3, PARK-AVENUE, BOUNDS GREEN-RD., N.22. 'PHONE, GERRARD 4947.

WANTED Known, thoroughly reliable Orchestral-Pianist, at present M.D., desires change; Midlands or near preferred; cinema; own library for small orchestra if required. What offers, please? Box 63, "The Era."

WANTED, by Orchestral-Pianist, free to deputise, Wednesday evenings and Sundays; Leeds, Harrogate, or district; thoroughly experienced. Write, PIANIST, 5, Dixon-terrace, Harrogate.

WANTED, by brilliant Relief Pianist, expert picture fitter; 15 yrs.' experience; perm. or dep.; West London preferred. McNEIL, 161, Ledbury-rd., Bayswater.

WANTED, by good extempore Pianist, re-engagement as Relief; cinema; £2 salary. 'Phone, Croydon 906. MR. G., 35, Dingwall-road, East Croydon.

WANTED, Engt. by Solo Pic. Piano-Organ; gent. 10, Swing Gate, Berkhamsted, Herts.

WANTED, Engt. by Relief Pianist; can double Drums, Glock. and effects; 3 years last engagement; cinema. Box 79, "The Era."

WANTED Known, gent. Pianist will accept cinema engt., accept any salary offered; fine library; good appearance; excellent refs.; go anywhere. Box 81, "The Era."

WANTED, by good Orchestral Pianist and Soloist, permanency in café or super-cinema; vacant Feb. 9; smart appearance; splendid tests. Good offers to Box 99, "The Era."

WANTED, ENGAGEMENT BY EXPERIENCED PIANIST; DANCE, CINEMA, ETC.; MALE; AGE 24. 6, ST. MARK'S-CRESCENT, N.W.1. 'PHONE, HAMPSTEAD 4819.

WANTED, Agents' Enquiries for booking of exp. and reliable Dance Pianist, Banjoist, and Drummer; jointly or separately. CAWLEY, 137, Alscot-rd., S.E.1. 'Phone, Vic. 5219.

WANTED, by Lady Banjoist, Engagements; London or provinces; dance work preferred. B. STANLEY, 19, Offley-road, Kennington Gate, London, S.W.9.

WANTED, engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sundays; first-class offers only. BANJO, 3, Nutt-street, Peckham, S.E.15.

WANTED, by experienced dance Banjoist, engagements; willing to join dance band. AGNEW, 7, Kingston-house, N.W.1. 'Phone, Victoria 8520, ext. 33.

WANTED, by Tenor-Banjoist, odd nights, Sundays; smart, experienced reader. The rhythm man for your combination; audition willingly. TOMMY LAWFORD, 11, De Beauvoir-sq., N.1.

WANTED, engts. by reliable and exp. dance Banjoist; good knowledge of chords and synco.; supply own parts; terms reasonable; audition given for first-class work; open for Sat. next. CAWLEY, 137, Alscot-road, S.E.1. 'Phone, Vic. 5219.

WANTED Known, Dance Banjoist, double alto, vacant. ARCHIE ROBINSON, 64, Nightingale-road, Willesden, N.W.10.

WANTED, Engts. by G Banjo, doubling violin or viola. A. L., 28, Dawson-road, Byfleet, Surrey.

WANTED, by lady Jazz Drummer; versatile, smart appearance; young; with exceptional dance experience; engagement with good Ladies' Band; first-class offers; London only. M. K., 95, Sandmere-road, Clapham, S.W.

WANTED, by lady Drummer, for dance music, engagements; would join ladies' band or deputise. PAT LANGFORD, 62, York-street, Twickenham. 'Phone, Richmond 1135.

WANTED Known, Jazz Drummer, experienced; good outfit; willing to join a band or odd nights. TILLSON, 80, Sarsfeld-road, S.W.12.

WANTED, by Dance Drummer, engts.; 3 years' exp.; voice good; own set. Call or write, F. BARSHAM, 43, Landseer-road, Enfield.

WANTED, Engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Holborn 2622.

WANTED, by exp. dance Drummer, engts.; afternoon and evenings; willing to join dance band. N., 7, Kingston-house, Camden-street, N.W.1.

WANTED, engt. by first-class dance Drummer (22), smart appearance, in first-class dance band; West-End style and syncopated rhythm: hotel and dance club experience; absolutely reliable. HARLOCK, 1, Killyon-road, Clapham, S.W.8.

WANTED Known.
Dance Drummer, young; last engagement Hotel National, Lucerne; able to sing and talk French; seeks engagement here or in Paris. London reference.
F. SMITH,
Royal Park Hotel, Knightsbridge.

WANTED Known. Clever Drummer, just returned from Germany and Belgium, desires work; a reliable and smart dance man. CONONSZX, Box 66 "The Era."

WANTED KNOWN, DRUMMER, VACANT, DIRECT FROM PAUL SPECHT'S ORCHESTRAS, NEW YORK. BOX 34, "THE ERA."

WANTED Known, expd. Dance Drummer has vacant dates; smart, "noiseless." ERIC PURNELL, 38, Springcroft-ave., N.2. "Mountview 4861."

WANTED, by Double Drummer with effects, without Tymps. at the present. Engagement, cinema or variety; M.U. terms. Write, 6, Swan-street, Bearpark, Durham.

WANTED, by Drummer, straight or jazz, engagement, Dance Band; young, smart, good vocalist and showman; experienced London and provinces. Write, B., 54, New Oxford-st., W.C.

MUSICIANS' WANTS.

WANTED Known, London Orchestral Drummer and Tympanist, young showman, expert at Jazz; full outfit. DRUMMER, 6, Prospect-terrace, Llandudno.

WANTED, permanent engagement for Sat. and Sundays (or odd nights); mod. terms; willing to join a good Dance Band. Write,
DRUMS, 59, Wellesley-st., Stepney, London, E.1.

WANTED Known, EFFIE CAPLIN, Jazz Drummer, has vacant dates. 'Phone: Riverside 3146. Letters, 1, Granville-mansions, W.12.

WANTED, Engts. by smart exp. Drummer, doubling Alto Sax. and Violin. STEER, 317, Milkwood rd., Herne-hill, S.E.24.

WANTED, by first-class Ladies' Trio, Engagement; café or cinema; good library. LEADER, 41, Sunbury-mansions, Shoreditch, E.2.

WANTED, by Ladies' Trio, engt.; Violiniste and Vocalist featuring Scotch songs, 'Celliste, Pianiste; any bus. PIANISTE, 12, Tudor-road, Norwood, S.E.19.

WANTED Known, first-class Dance Trio, open for engagement. Write, L. J., 36, Binfield-road, S.W.4.

WANTED Known, THREE VERNONS, Syncopsonic Versatiles," a unique band of syncopaters, instrumentalists and vocalists, open for dances and other functions. Book early. Apply, VERNON, 44, Charleville-road, Kensington, W.14.

WANTED Known, Trio, disengaged; first class; receptions or dances; can be augmented. Box 29, "The Era."

WANTED, BY FIRST-CLASS TRIO OR QUARTETTE, ENGAGEMENT; HOTEL, CAFE, OR CINEMA. BOX 65, "THE ERA."

WANTED, Engagement by experienced Dance Trio, Violin, Piano, Jazz or Straight Drummer, doubling on Banjo; hotel, restaurant, or dances. The WIX PREMIER DANCE ORCHESTRA, 20, Cattle Market, Norwich.

WANTED, engagements.
SYNCOPATED MELODY QUARTETTE.
Can be heard Hampstead Town Hall, any Saturday (third season).
F. C. BEVIS,
9, Harvist-road, N.W.6.

WANTED Known, smart, experienced Dance Quartet (Piano, Violin, Banjo, Drums); will deputise; private dances; evenings only; accessible Finsbury Park; own library. L. G., 66, Ridge-road, N.8.

WANTED Known, first-class Ladies' Syncopated Orchestra at liberty from Jan. 31; Piano, Violin, Drums, Sax., Banjo; now concluding engagement at leading dance hall, North; perfect rhythm perfect tone, splendid appearance.
Fine showmanship.
Further partics., photos., &c., from
M. D., c/o Carswell,
377, Bath-street, Glasgow.

WANTED, high-class summer engagement by excellent Ladies' Concert Orchestra; any number. Full particulars first instance. Box 725, "The Era."

WANTED Known,
ORCHESTRAS. VOCALISTS.
For every occasion. Immediate service.
THE MAY WALTER ORCHESTRAS,
3, Macclesfield-st., Shaftesbury-av., W.1.
'Phone: Gerrard 7630.

WANTED Known, Pelican Dance Orchestra (Piano, Violin, Saxophone, Banjo, Drums). A perfect combination of live musicians; all professionals. The Nuli Secundus Band for Dances, Dinners, Receptions, &c. Special terms for a series engagement. Apply, SECRETARY, 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED Known,
THE ASTORIAN BAND.
When requiring experienced dance band, write, 102, Godolphin-road, Shepherd's Bush, W.12.

WANTED Known, first-class Dance Band open for engagement; Piano, Violin, Saxophone, Banjo, and Drums. Write or call, S. D. B., 57, Leatherdale-street, Globe-road, Mile End, E.1.

WANTED, by first-class dance Orchestra, dances, dinners, receptions; moderate terms; any number supplied. Box 28, "The Era."

WANTED Known, the renowned DINKIE ORCHESTRA has few vacant dates for dances, &c.; satisfaction guaranteed. F. GEORGE, 15, Tulse-hill, S.W.2.

WANTED, Engagements, first-class Dance Band; West London preferred; evenings only; Piano, Violin, Saxophone, Trumpet and Drums. Write, 28, Brookfield-rd., Bedford Pk., W.4.

WANTED, by first-class Band, afternoon engt. café or dance tea (Piano, Violin, Banjo, Sax., Drums). LILLY, School House, Bridge-rd., Stratford, E.15.

WANTED, by HARRY FARSE and his Novelty Dance Bands, Engagements, Dances, Balls, Weddings, &c. Apply, 5, Walpole-gardens, Chiswick, W.4.

WANTED KNOWN,
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
VICTORY HOUSE,
LEICESTER-SQUARE, W.C.2.
REGENT 3494,
OR
CHISWICK 1482.
MANAGER AND MUSICAL DIRECTOR,
K. A. VAN BIENE.
WE LEAD. WE GUARANTEE.
WE NEVER SLEEP.

WANTED Known,
Bourlet and Montague's
(late of Jack Hylton's Rivoli Band).
"SYMPHONICS."
A first-class combination of seven Performers, viz:—
Piano, Violin, Sax., Trumpet, Trombone, Banjo and Drums,
now completing their second contract at "The Rivoli," Manchester's premier dance hall, are open for engagement from Feb. 1, 1925.

NOTE.—This Band can be heard during January at the above hall, where they have been drawing unprecedented crowds for the past five months.

All communications:
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NEW PUBLICATIONS.

Popular music has undergone great changes during the last few decades, but even the most passionate advocates of the new style will not deny the charm of the best of the old tunes, such as "Whisper and I Shall Hear," "Estudiantina," "I Want You, Ma Honey," "Brown of Colorado," "After the Ball," "Lazily, Drowsily," and "A Jovial Monk Am I." Mr. Herman Finck has taken these and forty others, and has fashioned out of them a mosaic of melody, most deftly put together, and making patterns and figures as delightful to the ear as other craftsmen's mosaics are to the eye. The piano score is published by Messrs. Ascherberg, Hopwood and Crew at two-and-six. Parts for full orchestra (or small) may be had. "When the Music Dies Away" is a vocal fox-trot by H. M. Tennent, who, as composer of "When You and I Were Dancing," proved himself a melodist with a subtle appreciation of the trend of popular taste. He combines a kind of melodious plaintiveness with a "heady" rhythm. That is his formula. It sounds simple, but perhaps is not as simple as it seems! The name of Moszkowski is always a promise of something out of the ordinary, and admirers of "Serenata" will not be disappointed in "The March of the Dwarfs," for piano solo. The opening march is cleverly suggestive of an elfin-land atmosphere. After an interlude consisting of a beautiful sustained melody, the original theme again emerges and is worked up to an impressive climax. "The Fairies' Ball" is a charming fairy song for grown-ups, by the composer of "Spring is Here," Edith A. Dick. The lyric, by "L. S.," is picturesque, and has a touch of whimsicality which the composer reflects skilfully in the music. This is a song to be confidently recommended to sopranos of "light" or "lyric" description.

GUILDHALL SCHOOL MAGAZINE.

The students of the Guildhall School of Music now have their own magazine, the first number having lately been issued, under the title "The Guildhall Music Student." It is, evidently, to be published each term, since the price per number is 6d. and the yearly subscription 1s. 6d. The get-up is excellent: paper, printing, the colour of the cover—which bears an admirable drawing by Geo. Wells of the entrance to the G.S.M.—all being in good style. Among the contents are "A Message" from J. B. McEwen, Principal of the R.A.M.; articles by Sybil Thorndike and Edna Best on "My Early Days at the G.S.M."; one by Canon F. W. Galpin entitled "On Broken Music"; and another by Reginald E. Redman about "An Old-World Craftsman" in Hoxton. Bantock Pierpoint writes amusingly of his "Musical Recollections." The examples of printers' errors he quotes are among the best of their kind; especially good is "O Ruddier Than the *Clergy*," for "Cherry."

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PROVINCIAL MANAGERS' ASSOCIATION.

ANNUAL MEETING.

The eleventh annual meeting of the Provincial Entertainments Proprietors' and Managers' Association was held on Friday last at the Midland Hotel, Manchester, Mr. Matthew Montgomery, in the absence of Mr. Percy B. Broadhead through indisposition, presiding.

The annual report of the Executive Committee was submitted and read by Mr. P. Percival, secretary to the Association. The principal points were as follows :—

The outstanding activity of the Association since the last annual report has been the further development of the movement to rid the industry of the tax. The united efforts of this and the other four associations under the *ægis* of the Entertainments Tax Abolition League, have resulted in the remission of nearly one-half of the gross amount of the tax.

To secure the total abolition of the duty on entertainments a continuance of the work of the League is called for, and a further appeal to the members of the Association to sustain it will be necessary. The relief to the industry by the remissions made by Mr. Snowden, the ex-Chancellor, is apparent in the increased attendances registered at popular prices, and similar results may be counted upon to follow in respect of higher-priced seats when further remission of duty is made.

A deputation from the League waited upon the Commissioners of Customs and Excise, shortly after the duty was abolished on the admission charges up to and including sixpence, and pointed out that inspectors of the Inland Revenue were still demanding weekly returns from certificated houses in respect of these receipts. The Commissioners yielded the point, and issued instructions to their inspectors to withdraw such demands.

This question, ("of assessment for Income Tax of the money contributed for the purposes of these joint efforts") was raised by the Inland Revenue disallowing, as a trade expenditure, the contributions made by the Association to the now defunct Entertainments Industrial Council, and also to the Entertainment Tax Committee, now superseded by the Entertainments Tax Abolition League.

After much correspondence and interviews, the payments were ultimately allowed and the tax remitted, the department reserving the right to consider any similar payments made in the future.

The past year has been remarkable for the action taken by the Entertainment Federal Council, and the Actors' Association in particular, as a constituent member of this body. The Federal Council, which has apparently taken the place of the defunct Joint Protection Committee, consists of the Actors' Association, the Musicians' Union, and the National Association of Theatrical Employees. Its policy has been the unionisation of the actors, musicians, and staffs engaged in all theatres by means of the "closed shop," and to boycott theatres where companies not fully unionised were playing.

The Trades Councils were appealed to by the Federal Council for their co-operation, and this was unanimously accorded. The first effect was to bring into open conflict the Actors' Association and the Variety Artists' Federation, the last-named organisation, though formerly a member of the Joint Protection Committee, having declined to join the new Federal Council.

At Barrow, where the "closed shop" method was first put into force, the two unions have fought out a long and bitter quarrel on the question of the recognition of members of the Variety Artists' Federation as trade unionists, and, incidentally, the Barrow theatres have each been the cockpit for the belligerents.

The whole matter should have been dealt with by a Joint Conciliation Board, and, if necessary, by a joint conference of representatives of all the different component parts of the theatrical industry.

What should have been done in the first instance now bids fair to be attempted, and, to some degree, has already been accomplished.

As a result of the recent arbitration proceedings between this Association and the National Association of Theatrical Employees, an award by agreement was made affecting Manchester, Liverpool, Preston, and other important Lancashire towns, by which preference is given to union men in the engaging of staffs, whilst the union, in addition to undertaking the discipline of its members, binds itself not to withdraw any of them from employment on any account whatsoever without a clear four weeks' notice.

The Barrow trouble also, so far as it concerns the theatre in that town on our membership roll, will also very shortly, it is hoped be the subject of a conference between ourselves and representatives of the Federal Council, at which it may be reasonably anticipated that the foundations may be laid of a pacific understanding.

The agreement of the Association with the Performing Right Society, Limited, having expired, the Executive Committee has entered into a new contract, which takes into account the great change in the nature of entertainments given in music halls, where revues and other stage plays, as well as cinematograph exhibitions, have largely taken the place of variety performances.

The heavy present cost of running such entertainments and the increase in overhead charges on theatres and cinemas were necessarily matters of serious consideration in fixing the terms and tariffs of the new agreement, and, notwithstanding the desire under present conditions of the Performing Right Society to increase the fees for its licences, the committee believe they have made a contract of a highly favourable character. The Association, for the first time, acts as the legal agents for its members in terms of this agreement, and so saves the Society the trouble and expense of collecting fees from each individual member, and this has also been a consideration in fixing the tariff.

The Manchester Corporation, finding that the vaudeville entertainments they had provided in the public parks were in excess of their powers, ceased these performances. They have since obtained the necessary legal powers, and although this Association petitioned against their being granted, unforeseen circumstances prevented the committee from fighting the Corporation in Parliament as intended. The Corporation have now instituted a series of public concerts in the principal hall of the city, and it is admitted there has been substantial loss. The committee have taken counsel's opinion upon the legality of this undertaking, and that opinion is to the effect that this also is *ultra vires*, and just as lacking in parliamentary sanction as were the vaudeville entertainments in the parks before the last Manchester Parliamentary Bill was passed.

It remains for the Association to consider whether it will risk any unpopularity that might be entailed in taking steps to vindicate the law in respect of this unauthorised competition with legitimate entertainments.

At Halifax, it will be remembered, the Licensing Justices, as mentioned in the last annual report, suddenly announced, in the year 1923, that they intended to impose a number of new regulations of a most drastic character upon licences for the places of entertainment within their jurisdiction. The justices were interviewed by representatives of the Association, and the more preposterous of the proposals were consequently dropped. The intention, however, was later expressed by the justices that at the Licensing Sessions of February, 1924, the remainder of the regulations would be enforced and no argument against them would be listened to. The Association's legal representative attended the sessions, and the justices stated that the important new proposals were only intended to apply to new theatres and cinemas, and contented themselves with minor amendments in respect of the places already licensed.

Legal aid has been rendered to members during the past year in a number of cases where a general principle was involved. One remarkable instance was that in which a touring manager sued one of the members of the Association for half the amount of the entertainment tax taken during the week's engagement of his company. As was to be expected, the touring manager lost his case.

At Liverpool it was sought to coerce one of the members of the Association into breaking a contract with a touring manager to play at his theatre, because of some dispute in which he personally was not concerned. A letter from the legal adviser of this Association to the local secretary of the Actors' Association asserting the principle of contract was sufficient to prevent the threatened boycott.

The adoption of the report was moved by Mr. Robert Parker, of the Blackpool Tower Co., Ltd., who spoke of it as an interesting and very full account of the year's work of the Association admirably presented. Mr. Will Sley seconded the motion, which was unanimously carried.

The chairman moved the reappointment of Mr. Percy B. Broadhead as president of the Association for the ensuing year. Mr. Broadhead had expressed a desire to be relieved of the office, but he thought they could not do other than re-elect him and trust that his health would permit him to again take up the duties he so admirably performed.

Mr. E. P. Lawton (Macnaghten Vaudeville Circuit), in supporting the motion, said that he had always regarded Mr. Broadhead as the Association, and so far as one man could be said to represent it he did so. His ability and experience, no less than his control of so many places of entertainment, marked him out for the position of president, and no one else could fill it so satisfactorily. The proposal was carried with acclamation.

Messrs. Ernest Dottridge, Oldham; M. Montgomery, Liverpool; Will Sley, Manchester; and E. P. Lawton, Sheffield, were reappointed vice-presidents of the Association, and the following were elected as an executive committee :—Messrs. W. R. Bleakley (Bolton), Norman R. Booth (Halifax), A. H. Charcot (Moss' Empires, Ltd.), R. M. Dix (The Stoll Offices, London), W. Firth (Bradford), J. Harrison (Manchester), Jesse Hewitt (Manchester), H. D. Moorhouse (Manchester), Robert Parker (Blackpool), Fred Worswick (Wigan), Alan Young (Manchester).

Mr. Percival mentioned the work of the Entertainment Tax Abolition League, and the pledge given by the executive committee of the Association to support financially a further campaign for the removal of the remainder of the tax, and laid before the meeting a proposal to raise the money required by a modified form of the levy made in November, 1923.

The chairman said, on putting the proposal to the vote, that every member of the Association who had contributed to the fund for the League could regard the contribution made as the best investment he had ever made. For himself, he might say that he had received back what he gave to the League in the receipts from one night's performance under the changed conditions.

On the motion of Mr. Will Sley, seconded by Mr. Lawton, it was unanimously resolved to make a call upon the members for support to the new campaign to the extent of £8, £4 and £2 10s. respectively for the A, B and C classes of establishment in the membership of the Association.

A vote of thanks to the chairman concluded the proceedings.

The paper on "The Influence of the Gramophone on Musical Culture," read by Sir Henry Wood at the 14th annual convention of the British Music Industries, held at Folkestone last May under the auspices of the Federation of British Music Industries, has been issued in pamphlet form by the Federation from their offices at 117-121, Great Portland-street. The gist of the opening part is that the gramophone is a godsend to musicians of all kinds, because it makes music-lovers, and the more music-lovers the more concert and opera-goers. In a special message to gramophone users everywhere, and to students in particular, Sir Henry explains how to listen to records and how to get the greatest satisfaction out of them, in an educational as well as in an artistic way. Also he addresses a timely warning to the vocalists who rely too exclusively on the use of records of the world's greatest singers for purposes of study. "English vocal students," he says, "must not imitate the tonal qualities of these great continental voices." And he tells them why not. It is a word in season to be taken to heart by others than students-by-gramophone.

THE BOOKSHELF.

"THE TWENTIETH-CENTURY THEATRE."

In his introduction to Mr. Frank Vernon's book, "The Twentieth-Century Theatre" (George G. Harrap & Co., Ltd. 5s. net), Mr. John Drinkwater says that Mr. Vernon has written "the best book hitherto produced on a subject which he claims, and rightly, will take a very important place in the history of the English Theatre." We agree with Mr. Drinkwater. It is a pleasure to find a book that is so well informed; for the most part so sound in its judgments, and yet so wittily and racily written that it reads like a fascinating novel.

The subject is really the partnership between literature and the theatre, which, as Mr. Drinkwater points out, had been in abeyance for nearly two hundred years. Mr. Vernon's theme is "the magic of the spoken word," and his claim is that not since the "Elizabethan outburst" have so many of the "right play-words" been spoken in the theatre as in the pre-war years of the twentieth century. The playhouse is now making an intelligent appeal, and one of the reasons, he paradoxically maintains, is the rise of the lighter forms of entertainment—revue and musical comedy. This development has had the effect of forcing serious drama in an upward direction; the competition has squeezed out a "superior vintage," for "the two things don't mix." We think he is a little hard on revue, and we are sure that people do not go *mainly* "to procure the emotions of mixed bathing in a place where those emotions are not corrected by cold water." Although this quotation gives a fair idea of the author's piquant style, we think it is very questionable that "physical audacity" is the backbone of revue. We very much doubt if a show which relied solely on nudity would last long, and are more inclined to think that the backbone (or the "naked spine," as Mr. Vernon alternatively puts it) are the witty sketches, often superbly acted, and the neatly written songs which are often a critical relief from the inanities of musical comedy.

Mr. Vernon pays a tribute to Bernard Shaw, William Archer, and J. T. Grein, as the men who in the nineties paved the way for the literary drama—Shaw for his destructive criticism and the fact that he wanted the production of Shaw's plays; Archer for his Ibsen propaganda, and Grein for the formation of the Independent Theatre. These three stood for the disinsularisation of the English Theatre. Then came the Court Theatre, which not only produced the plays that had already been written in the new spirit, but provoked the writing of new plays, followed by Miss Lena Ashwell's tenancy of the Kingsway, the Frohman season at the Duke of York's, and Mr. Granville Barker's managements. This fascinating and searching resumé of the rise of the intelligent drama is equalled by the author's fearless and ruthless analysis of the theatre during the war years.

At the end of the book there is an interesting chapter on "The Theatre Resurgent" and a realisation of the fact that the "civilised drama" is again in the ascendant. Mr. Vernon pithily sums up some of notable post-war plays, and rightly points to "Saint Joan" as the crowning mercy of the post-war theatre.

George Allen & Unwin, Ltd., have issued a Centenary Edition of George MacDonald's study of "Hamlet" ("The Tragedie of Hamlet, Prince of Denmarke." 8s. 6d. net), with an introduction by Sir Johnston Forbes-Robertson. Merely as a correct reprint of the First Folio the book is a valuable addition to the Shakespearean student's library. Even more valuable are the notes and references, which give wonderful insight into Hamlet's character and throw a good deal of light on to one of the greatest of all literary problems.

George Allen & Unwin, Ltd., have also issued a new verse translation of Rostand's "Cyrano de Bergerac" by Brian Hooker (7s. 6d. net).

"The Nervous Wreck," by E. J. Rath, the novel upon which the farce seen last year at the St. James's Theatre is founded, is published by Sampson, Low, Marston & Co., Ltd. (7s. 6d. net). It makes thrilling reading in which life on a ranch is vividly and amusingly portrayed. There are some fine descriptive passages, and the ride across country in the "flivver" is a graphic piece of writing.

"Miniature Essays" on Gustav Holst, Josef Holbrooke, and Jean Sibelius, have been added to the composers' series published by J. and W. Chester, Ltd. Each essay is published in French and English, has as frontispiece a portrait of its subject excellently produced, and as appendix a page of MSS., and contains in concise form as much as the student needs to know of the composer's life and work. The price is sixpence net.

The next annual spring festival of the London Sunday School Choir will be held on Saturday, Feb. 14, at the Albert Hall, at 6.30 p.m. Choir and orchestra together will consist of 1,000 performers, and Miss Florence Austral, Mr. Walter Hyde, and Mr. Allan Brown are the soloists. The programme includes selections from Mendelssohn's "Elijah," Handel's "L'Allegro," Wagner's "Tannhäuser," and other works.

AMONG THE AMATEURS.

"THE MOUNTEBANKS" AT THE SURBITON ASSEMBLY ROOMS.

The Kingston and District Operatic and Dramatic Society, established in 1919, has won much prominence by reason of the careful training of principals, chorus and orchestra alike. It has presented nearly twenty productions during the past five years, chiefly Gilbert and Sullivan's operas. Four night performances were given recently of "The Mountebanks." This opera contains many amusing situations, and the music by Alfred Cellier is tuneful and melodious. The acting and singing were of a high order, and the entire production went without a hitch. Miss Kitty Spearing was a very charming Teresa, with a sweet soprano voice. She was well applauded for her rendering of "Love That is Dead" and duets with Alfredo. Miss Lisette Penlevé has a pleasing contralto range, and she sang with considerable expression. Miss Elsie Stevens was pretty and saucy as Nita, and she was encored for the duet with Bartolo, "Put a Penny in the Slot." Miss Elaine B. De Courcy was a bright Minestra, being specially good as the old woman. Mr. Len. Eastland as Arrostino, the leader of the brigand band, has a clear, powerful voice which in the Monks' Chorus proved effective. Mr. Allan Hanson was a handsome young hero, Alfredo, and sang his duets with Teresa with much success. Mr. Frank G. McCulloch deserves praise for his mirthful and merry Pietro, proprietor of the troupe of mountebanks, and Mr. Eric R. Bardwell acted splendidly as Bartolo, his clown. Mr. C. W. Browning was quite satisfactory as Risotto, and Mr. Francis J. Cork also as Beppo. Mr. Reginald A. Higgins was a droll comedian as Elvino. The chorus, both of ladies and gentlemen, must be mentioned for their capital singing. The large amateur orchestra played well under the able conductorship of Mr. George Emery. The opera was produced by Mr. Thos. J. Lamb, who thereby has added to his previous excellent reputation.

"THE PIRATES OF PENZANCE."

The Royal County Operatic Society recently gave a week's performances of "The Pirates of Penzance" at the Reading Theatre under distinguished patronage, including Her Highness Princess Helena Victoria, who was present at the special matinée held on Dec. 3, and expressed her appreciation of the excellent performance. During the interval, Mr. Manvers Little, the producer; Mr. Yould, musical director; Mrs. Simmons, manageress of the theatre; and Mr. R. J. Langley, the secretary of the society, were presented to the Princess. Mr. C. Broom-Smith took the part of Frederick in excellent style, the fine quality of his voice being demonstrated throughout the opera. Miss Doreen Michell presented a charming figure as Mabel, and took full opportunity of using her well-trained voice. Mrs. W. Denton played the undesirable part of Ruth in an artistic manner, the timbre and quality of her voice proving a great asset. Mr. J. J. Breeze gave a brisk rendering of the character of the Pirate King, his tall and formidable appearance suiting the part exactly. "I am a Pirate King" was sung by him with resonance and gusto. Mr. D. Norman Lloyd filled the part of Major-General Stanley in a very characteristic style, his patter song creating great amusement. Mr. H. E. Seales was most diverting as the Sergeant of Police, being well supported by the other representatives of the Constabulary. Mr. E. L. Hutchings entered completely into the rôle of the Pirate King's Lieutenant. The Major-General's daughters were charmingly impersonated by the Misses M. Parsons, M. I. Jackson, and L. E. Turner. The choruses were all rendered with fine effect by a large contingent of pirates and daintily dressed Victorian maidens. The credit for the success of the production was greatly due to Mr. Manners-Little, who was a most capable producer. Mr. A. Yould was a very efficient musical director, the care with which he had trained the company being fully shown by the all-round excellence of the performance. Miss L. A. Bennett was a good accompanist. The performances were given in aid of the League of Mercy.

"LORD RICHARD IN THE PANTRY."

The audience assembled in the Cripplegate Theatre, Golden-lane, was kept in a merry mood by a performance of "Lord Richard in the Pantry," given by the London County Council (Staff) Dramatic Club, and under the able direction of Mr. Arthur O'Keen. The leading part of Lord Richard was entrusted to Mr. W. Spencer Leeming, who, happily, was well qualified to do justice to the not very real but laughable situations which follow one another in quick succession. Other important characters also had praiseworthy representatives, notably Miss Gwladys Burkett as the amorous cook, Mr. Reginald C. Higdon as the real butler, and Mrs. W. A. Cross as the widow, Mrs. Gayford. Miss Phyllis Martin also did well as the highbrow heiress, Evelyn Lovejoy, and in the broadly farcical kitchen scene good work was done by the Misses Ray Ikin, Florence Lincoln, and Elsie Smails as the widow's three maid-servants. Mr. Percy Tisdale was successful as Captain "Tubby" Bannister, and Mr. Sidney Benn as the detective, Mr. E. V. Charlesworth as Sir Richard's secretary, and Miss Hilda Vernon as Lady Violet Elliot completed the cast. The Bon Accord Orchestra (musical director, Mr. Leonard Coombs) enlivened the intervals with well-played selections.

FREE LANCES OPERATIC CLUB.

The Free Lances Operatic Club has an enviable reputation, and this was enhanced by its performance of "The Toreador" recently at the Stanley Hall, South Norwood, produced under the direction of Mr. Geo. W. Wilton. Mr. W. Gracey's Sammy Gigg was a very humorous study. He was seen at his best in the duet "If Ever I Marry" with Miss Carol Wilton, a capital Susan, who sings, dances, and acts delightfully. Miss Wilton and Miss Helen Cole also contributed a charming dance in Act 2. In the title-rôle Mr. W. A. Grove did excellently, singing "The Toreador" very well. Miss Millie Rogers also sang well as Cora Bellamy, scoring particularly in the number "Keep Off the Grass." Miss Winifred Baker made a captivating Dora Selby, and praise must also be accorded Miss Phyllis Codd for her clever work as Nancy. Miss Laura Ayliffe as the Widow and Mr. C. Jordan as Pettifer were also good. The smaller parts were ably accounted for, and the chorus work was first class. The orchestra, under the baton of Mr. Sydney Herbert, won much praise.

ST. HELENS A.O.S.

The St. Helens Amateur Operatic Society gave their annual performances at the Theatre Royal and Opera House, St. Helens, recently. "Miss Hook of Holland" was the production selected. The many tuneful numbers were excellently rendered by the principals and a well-balanced chorus, accompanied by an efficient orchestra under the conductorship of Mr. William Cotton, formerly a leading tenor in the society. Miss Mary Derbyshire made her first appearance on the stage in the name part, and gave a charmingly natural rendering. As her quaint old father, Mr. Hook, Mr. Wm. Milne appeared quite at his best. In the character of Simon Slinks Mr. Harry Nixon's simplicity and quiet humour were greatly enjoyed. Mr. C. Lyon was most acceptable as the Bandmaster. Mr. Vernon Hunter looked quite imposing as Captain Adrian. Madame Eleanor Slater was a charming Mima, and Mrs. Roberts as Gretchen and Madame Jennie Wilson as Freda were both excellent. Some graceful dancing was performed by a troupe trained by Miss Doris Gee.

CROYDON STAGERS' OPERATIC AND DRAMATIC SOCIETY.

The Croydon Stagers, who already enjoy a local reputation for their admirable work, added to themselves fresh laurels at the Grand Theatre, Croydon, in their production of the pastoral comedy opera, "Dorothy." The play is excellently staged, with picturesque and appropriate scenery, and there is a most efficient orchestra under the able direction of Mr. Clifford E. Shirley.

The principals include the following :—Messrs. W. M. McKenzie, Laurence Ollis, H. W. Burchett, H. A. Boyce, W. H. C. Alexander R. E. Dollimore, W. D. Everitt, and L. H. Parsons. Mesdames Beatrice Hampton, Evelyn Poole, Gloria Leigh, Florence Whittington, and Maie Shirley, to whom of each a tribute of praise is due.

A well-trained chorus renders able assistance. Credit should be given to Mr. Geo. W. Wilton, who is responsible for the production, and to Mr. W. David Russell, the hon. secretary and business manager.

"THE YEOMEN OF THE GUARD" at Hereford.

The Hereford Operatic Society gave five highly creditable performances of "The Yeomen of the Guard" at the Kemble Theatre. Conducted by Mr. George Banks, A.R.C.M., the singing was very pleasing throughout, the well-trained chorus, as well as individual vocalists, doing much effective work. One is also noted with special satisfaction the smoothness with which, generally speaking, the entrances and exits were managed. The orchestra, led by Mr. E. St. John Jones, also gave an excellent account of itself. Miss Amy Wilson, as Phœbe Meryll, Mrs. Hartland as Elsie Mayneard, Mrs. Devenish as Dame Carruthers, Mr. Peyton Levason as Wilfred Shadbolt—these and others in the cast were quite happily placed. Mr. John Aikens, the Colonel Fairfax, sang, as usual, with all desirable artistry and feeling; while the difficult rôle of Jack Point was admirably filled by Mr. C. Garnet Marchant. Mr. Avalon Collard proved his worth once again as producer, and, besides being an enthusiastic hon. secretary, Mr. Peyton Levason rendered valued services.

"GRUMPY."

Under the experienced direction of Mrs. Winifred Rae, performances of "Grumpy" by amateurs were given at St. Michael-at-Bowes Parish Hall, Palmer's Green, in aid of the parish funds. The part of Andrew Bullivant, otherwise "Grumpy," was excellently played by Mr. A. H. Glazier, never over-acting in the slightest degree, but all through the irritable old man with a kindly heart concealed under a gruff manner. Mr. Glazier received admirable support from Mr. C. T. Lintott as the valet, Ruddock, Mr. W. Howden Matthews did fairly well as Mr. Jarvis, Mr. Fred Matusch played naturally and effectively as Andrew's grand-nephew, Ernest Heron, a slight nervousness apparent at the opening soon wearing off. Mr. Jack Day was very good as Keble, Jarvis's valet, other male characters being well embodied by Messrs. Gordon Pannell, Philip Stanley, Bryan Clark and Dudley West; the last-mentioned, however, should guard against a too rapid utterance. Miss Lilian Harrison was a natural and attractive Virginia. Miss Dorothy May was a fairly satisfactory Mrs. Maclaren, and Miss Elsie Chapman, daughter of the producer, Mr. Arthur Chapman, by her excellent acting, made the most of the small part of the maid, Susan.

"MERELY MARY ANN."

The Kensington Amateur Dramatic Club gave a performance of "Merely Mary Ann" in the theatre of the Guildhall School of Music recently, in aid of the West London Hospital, Hammersmith. More satisfactory results would have been obtained had not the services of the pdompter had to be occasionally called into requisition; but, all the same, there were many good points in the performance, Miss Moyra Fox-Davies giving an excellent representation of the title rôle. Mr. Trevor Burnett-Brown did very well as the discontented Lancelot, whose friend, Peter, was capitally played by Mr. Denis Israel. Miss Kathleen Swan as Mrs. Leadbatter, and Miss Grace Ramsden as the landlady's daughter, Rosie, made good use of their opportunities; and Mr. Ronald Whiteley has to be credited with a neat sketch of the country vicar, the Rev. Samuel Smedge. In other minor rôles praiseworthy work was done by Mrs. Gerald Compston, Misses Lilian Crookes, Frances Littlejohn, Pearl Williams, Irene Brent, Winifred Farquharson, Mr. Sam Blackley, and others. Mr. Gerald E. Compston was the business manager, and during the intervals selections were rendered by the club orchestra, under the direction of Miss Dulcie Pryor.

NORTH LONDON DRAMATIC CLUB.

A performance of "The Rising Generation" was given by the North London Dramatic Club at the Cripplegate Theatre recently. It was the first production in London of Wyn Weaver and Laura Yeycester's amusing comedy by amateurs, and so successful was it that other societies might do well to give the play a trial.

All the young people who dominate the comedy had good representatives, Warwick and Winnie Entwhistle being brightly portrayed by Mr. Walter Soldan and Miss Josie Harris, while George Breeze and Vane Harpenden were naturally and effectively embodied by Mr. Leslie Lancaster and Miss Jessie Younie. Mr. Harry Lancaster made Walter Morell an amusingly nervous sick man, and Miss Dora Craig scored as Selina. Mr. Murray Short, the producer, gave a clever character sketch of the old butler Puddifer; and Miss Nellie Craig, as the cook, made the best use of her opportunities. Praiseworthy work was also done by Mr. F. St. John Brady as the hot-tempered Morell, senior; Mr. Percy Windeth, as Geoffrey Entwhistle; and Mr. Harry Bedells, as Felix Andrews. Mrs. Ada King was too youthful in appearance as Mrs. Entwhistle, but otherwise gave satisfaction. During the intervals selections were excellently played by the Ashlea Bijou Orchestra.

CAER-GLOW AMATEUR OPERATIC SOCIETY.

The Hippodrome, Gloucester, was recently given over to the efforts of the Caer-Glow Amateur Operatic Society, who produced "Miss Hook of Holland" in most creditable style. The coach was Mr. Charles Ross, and a high tribute should be paid to him for the general excellence of the production, not only as regards the delivery of the lines, but the general business, and movements in the various choruses, &c. Mr. Hook was well played by Mr. Reg. H. Finch, and Sally by Miss Muriel Jones, her solos being admirably sung, whilst her duet with Bandmaster Van Vuyt (Mr. Leslie Morgan) was capitally rendered. Mina was vivaciously enacted by Miss Margaret Fishpool; her "Pink Petty" number was quite in the right spirit. Mr. Gilbert Brooking was good as Simon Slinks, and Mr. Rowley Lewis, as Capt. Adrian Paap, utilised his resonant voice to advantage. Mr. Jack Virgo was excellent as Lt. de Coop, and Mr. Peter Rose was good as Ludwig Schnapps. The rendition of the part-songs was a feature of the performance, and the blend of the male and female voices was as good as anything in the production.

HASTINGS PLAYERS.

The Hastings Players scored another triumph with "English Nell" at the Gaiety Theatre, Hastings. Produced by Mr. Charles Howes, "English Nell" was undoubtedly the finest production by the dramatic section of the Players, and every member of the cast did splendidly. Miss Doris Bohun, who has appeared with success in many previous productions, gave a very good performance in the title-rôle. Mr. Geo. H. Child, who also has a long record of successes, was excellent as King Charles; and Mr. Edward Taylor, who made his first appearance in a rôle of any importance, acquitted himself admirably as Simon Dale. Miss Edna Jones gave to the part of Barbara Quinton a demureness and charm which is all her own. Mrs. Gertrude Macer Wright added yet another success to her already long list; and Mr. Kenneth Saville also did excellently. Others who called for special mention were Mr. Archer Bransby, Mr. George Elliott, Mr. R. Barker, Mr. F. G. Stone, Mr. Jack Cook, and Miss Millicent Raper. One of the prettiest items in the play was the Morris dancing by the little pupils of Miss Habberfield Short.

MIDLAND O.S. IN "TOM JONES."

The yearly activities of the Midland Amateur Operatic Society are by now quite notable. The Society chose "Tom Jones" for its annual work of charity, giving performances at the Alexandra Theatre at Birmingham, and a vigorous and well-trained chorus contributed largely to the go and swing of this comic opera. Mr. Alfred Butler in the title-rôle displayed a pleasing voice and improved in following the orchestra as he became accustomed to the part, while his acting was convincing. Old Squire Western found in Mr. Reginald Poole a very human personality, and Mr. Geo. Worrall as the village barber-cum-detective was in his element, and a great success. The Gregory of Mr. Reg Boardman was also a distinctive effort. In the charming rôle of Sophia Miss Evelyn Thomason sang delightfully and occupied the stage with gracefulness. Miss Doris Williams at the last moment stepped into the part of the maid, and displayed uncommon ability and an attractive voice. Other ladies in lesser parts who performed more than creditably were the Misses Edith Stockley, Catherine Biddgood and Verie Brooks. The villain, Blifil, was entrusted to the capable hands of Mr. Sidney Smith, and the Squire Allworthy of Mr. Frank Willis was properly smug and prim. The production reflected great credit on Mr. J. Randall Cooke.

OLD CENTRALIANS DRAMATIC COMPANY.

The Old Centralians Dramatic Company (old pupils of the West Ham Central Secondary School) have added to their creditable list of successes a fine performance of Douglas Murray's comedy, "Uncle Ned," which was produced at Earlham Hall, Forest Gate, on Dec. 13.

A notable feature of the production was the harmonious co-operation of the various performers; there were very few of the "weak spots" which distinguish the efforts of so many amateurs. Mr. John A. Bentley's Edward Graham was a convincing and finished impersonation. Equally restrained and artistic was Miss Mabel Goater's representation of Miss Manning, the secretary; Mr. Reginald Freeman was very effective as Sir Robert; while the parts of his two daughters were admirably played by Miss Gladys Hitch, whose acting was really moving, and Miss Ivy Waltier. Mr. John Parrack made a capital butler, and Mr. Fred Walsh an inscrutable footman. Mr. Leslie Davis did well as "the bold bad buccaneer," and Mr. Claude Gwinn was very successful as the Private Enquiry Agent.

NORTH LONDON DRAMATIC CLUB.

The second invitation performance by the North London Dramatic Club of Miss Gertrude Jennings' comedy, "The Young Person' in Pink," at the Cripplegate Institute Theatre on Tuesday, Jan. 6, was a big success. Miss Nellie Craig, in Miss Sydney Fairbrother's part of Mrs. Badger, contributed a particularly clever rendering of the character, and kept the appreciative audience in ripples of laughter throughout. Another very talented little lady was Miss Vera Gooding as Leonora. She acted the title-rôle with much grace and charm. The Balloon Woman of Mrs. Herbert Ford, although quite a small part, was an exceedingly good comedy study, as also was the Chair Man of Mr. Montague Hazell. The part of Lord Stevenage was well played by Mr. Frank Izod, as was Lady Tonbridge by Mrs. N. P. Lowcock. Miss Moira Bishop did very well as Ada, and other characters were satisfactorily accounted for. The club in general, and Mr. Murray Short, the producer, in particular, are to be congratulated on a very good evening's work.

"ESSEX."

"Essex" is the title of the romantic Elizabethan play, written by Mr. Barry O'Neill, produced by him, and performed for the first time by the Brixton Operatic and Dramatic Company at the Public Hall, Croydon, on Saturday, Jan. 3.

The action opens at Tilbury, where crowds greet Devereux, Earl of Essex, newly arrived from Ireland after a victorious campaign. His very favourable reception by the Queen excites the jealousy of Dudley, Earl of Leicester, the then reigning popular favourite at Court. Essex is charged with the parentage of a page whom he has lately befriended. His fall from grace results, as also does the alienation of the affections of his beloved, the Lady Frances Walsingham.

Plot and counter-plot follow in quick succession, the intriguing Leicester is at last unmasked, and his perfidies suitably dealt with. Essex is vindicated and amity between the lovers completely restored.

Mr. Barry O'Neill made an excellent Essex, and, in addition, was responsible for the stage management. The remainder of the company was wholly composed of amateurs, and outstanding performances were given by Miss Dorothy Clitheroe as Lady Walsingham played with commendable skill; Miss Audrey English, a dignified Elizabeth; Mr. John Lovell (Earl of Leicester); and Mr. Albert K. Ingersoll, whose impersonation of Shakespeare was well carried out.

The production was well staged, with scenic effects and costumes appropriate to the period.

Freed from some padding, the four acts could be reduced to three; apart from this, it contains all the elements of an attractive romantic play.

WESTCLIFF O. AND D. SOCIETY.

This able body of amateurs gave an excellent production of "Gipsy Love" at the Palace Theatre recently. A. L. Richards sang the innkeeper's drinking song exceedingly well, and Leslie Harrington and Rene Ridge as the youthful lovers, Kajetan and Jolan, were delightful. Eva Taylor as Lady Bobbie, Victor Thornton as Jozel, and Geo. H. Bush as Dragotin, also gave very praiseworthy performances.

Wright Panto. News

"DREAM DADDY"—THE PRINCIPAL GIRL HIT OF THE PANTOS.

"DREAM DADDY" THE IDEAL PRINCIPAL GIRL SONG.

If a Pantomime be cast correctly, the Principal Girl should be demure and dainty, to be looked upon by the children as an ideal picture of prettiness.

Very often the mistake is made by Principal Girls selecting saucy songs which are "out of the picture" for the part.

"DREAM DADDY" is the ideal Principal Girl song, because it appeals to the children. It is a song that will be sung in every home. Artists singing this song in Pantomime are meeting with solid success—the sales are the proof—we are selling thousands of copies daily.

As a melody it is supreme—hear Jack Hylton's Band play it at the Coliseum this week.

WILL HENDER'S BAND,

Queen's Hotel Leicester-square.

We are glad to hear of the big success you are making with

"Sahara,"

"Kentucky, Sure as You're Born,"

"I Wonder What's Become of Sally,"

"Love is Just a Gamble,"

"Golden West,"

"Hard-Hearted Hannah,"

and

"The American Medley."

You certainly have a good selection of the "Wright" material, and we know they are handled in the "Wright" way.

EMMIE KING.

You have always been a staunch supporter of the "Wright" Firm, and we are glad you have no cause to regret this with you two latest winners:—

"You're in Kentucky, Sure as You're Born," and

"In Between the Showers."

HARRY BURN'S

"Puss in Boots,"

Queen's Theatre, Dublin.

HILDA HARRIS,

creating a furore with "Riviera Rose."

THE SISTERS REEVE

get away with "Kentucky, Sure as You're Born," and

MABEL REEVE

is making a terrific success nightly with "Honolulu."

FRED WYNN

gets the whole audience singing "Riley's Cowshed."

MARY GIBSON,

Harry Gilpin's "Goldilocks,"

Grand Theatre, Bolton.

We can quite understand your success with

"Riviera Rose."

We have heard, and thoroughly appreciated your rendering of Ballads at Blackpool.

CAMILLE GILLARD.

We hear you made such a success at Plymouth last week with

"I Wonder What's Become of Sally"

and

"The Golden West,"

and that you are adding two more of the "Wright" songs next week at Leicester. That's very welcome news.

KITTY STORROW.

Always glad to hear from our old friends of their continued success with the "Wright" songs. We are just as pleased as yourself that "Kentucky, Sure as You're Born," is yet another winner.

"SAHARA."

The "Sahara" Night at the Tottenham "Palais de Danse" on Wednesday last, in connection with the "Star" Dancing Contests, was an enormous success. A "Sahara" Scene (produced by Frank Rubens), with the "Sahara" Camel and its native driver, added to the picturesque scene. Earl Gilson (playing the Arab Chief) sang "Sahara," and Horatio Nicholls, the Composer, conducted the Clarions Orchestra. There was a tremendous reception, and Horatio Nicholls was compelled to repeat the number again and again.

THE "SAHARA" CAMEL.

We are informed that our "Sahara" Camel keeps perfect time to the "Sahara" Fox-Trot when on the ballroom floor, also that this is the only tune the Camel really can keep time to. Even Camels can "sense" the "Wright" material.

LORNA RAY,

Principal Boy,

Shakespeare Theatre,

Liverpool.

Having made a very big success with

"Kentucky, Sure as You're Born,"

and

"Pasadena,"

Miss Ray has now added—

"I Wonder What's Become of Sally?"

and made a wonderful hit with this number.

Good news, Lorna.

Miss CLARICE MAYNE

Specially Features the Principal Boy Song of the Year

"YOU'RE IN KENTUCKY SURE AS YOU'RE BORN"

AT

The Theatre Royal, Birmingham.

DORRIE DOREEN.

You certainly have a very good and novel idea for working

"Kentucky, Sure as You're Born,"

and could only have one result—to quote from your letter—

"Enormous."

BOND ROWELL.

Glad to hear you are featuring two of the "Wright" songs at Victoria Palace this week, with excellent results.

"Moments of Melody."

MAY PENNY sings "Sahara,"

and

RITA MOYA, "Hard-Hearted Hannah."

The two outstanding hits in the show.

FRANCIS WEYMOUTH, presenting "FLICKERS AND FLASHES,"

writes to say all the following numbers are an enormous success:—

CARRIE HARDING.

"Sahara."

T. B. SEYMOUR.

"I Wonder What's Become of Sally?"

HELEN SINNEX.

"Dream Daddy" and "Riviera Rose."

(Duet with Fred Hughes.)

HAZEL and BRENDA.

"Honolulu Blues."

Surely a "WRIGHT" production.

WINIFRED LAURIE,

Principal Boy, "Dick Whittington," Theatre Royal, Worthing, and

LORNA LAURIE,

Principal Girl, sang

"I Wonder What's Become of Sally?"

and

JACK STANLEY

sang

"Riley's Cowshed"

(their Pantomime successes) at the County Ball last week, and had to repeat the choruses so many times they nearly all lost their voices.

WINIFRED HAMMOND

features the "Wright" hits.

Miss Hammond writes: "Although 'I Wonder What's Become of Sally?' has been done here previously, I took three calls with it last night and was also encored for 'Golden West.'"

JOHN MORRIS and JOY VANE.

The "Wright" News.

Miss Vane writes: "Encores are demanded nightly for 'Sahara' and 'I Wonder What's Become of Sally?' In fact, 'Sahara' has been such a wonderful success for Mr. Morris that we are having specially painted scenery representing a 'Scene in Sahara' for our own act after Pantomime."

Miss GLADYS CARLETON,

Principal Boy, Elephant and Castle, is giving an exceptionally good rendering of

"Sahara,"

which is encored nightly and the hit of the show.

QUEENIE PICKFORD

writes to say: "Making a great success with 'Dream Daddy.' May your success continue, Queenie."

THE "SAHARA" CAMEL.

Our Camel has a pretty full Date Book at the present time. Forthcoming appearances in connection with the "Star" Dancing Contests are:—

Saturday, Jan. 17, Palais de Danse, Catford.

Tuesday, Jan. 20, Palais de Danse, East Ham.

Thursday, Jan. 22, Palais de Danse, Finsbury Park.

WILL HATTON

("Dick Whittington" Pantomime)

writes: "My confidence in your firm's numbers has proved sound."

Mr. Hatton sings

"Sahara,"

and says it is (vide every resident manager) the outstanding success in the show.

ETHEL MANNERS

sings

"Honolulu"

with marked success wherever they appear.

FRANCES DAVIES

(Title-rôle, "Red Riding Hood") Francis Laidler's Theatre Royal, Leeds.

Glad to hear you are making such a big hit with our Radio song,

"Dream Daddy."

CECIL WARWICK

(The D'Arcy Quartette),

Theatre Royal, Bournemouth, writes of their success in

"Sahara"

and

"I Wonder What's Become of Sally."

We heard your Quartette in town, and can understand your success in these two songs.

RENE DESS

(Mrs. Kimberly's "Red Riding Hood" Co.), writes:—

"Making a very big success with your lovely Waltz Ballad,

'Nightingale.'"

The "Wright" news.

OTHER "WRIGHT" ARTISTES TO BE FULLY REPORTED ON LATER.

THE LAWRENCE WRIGHT MUSIC CO.

(THE NEW WRIGHT HOUSE), DENMARK ST. (CHARING CROSS RD.), LONDON, W.C.2

Note New Telephone Number: REGENT 4147 (5 lines). **Telegrams: "VOCABLE, WESTCENT, LONDON."**

Artistes and Musical Directors in Manchester: Please call at our Branch Office, 27a, Oxford St. (nr. Palace, same side), Manchester. Central 7504.

FROCKS AND FANCIES.

What I Know about Spring Fashions—Plain Frocks for Pretty Women—Bannerman Red—Beige Shoes with Beige Frocks—The New Bead.

Leaks in the dress world! The earliest of the Paris dress shows are not yet—but we know something of what is in store for us. We also know some of the things that people like Paul Poiret are going to spring on us—probably without much success! Have you seen the silver frock, three-tiered and high waisted, that Norah Blaney is wearing? That is one of Paul Poiret's notions! The jade green girdle, however, is Norah's own. She made it, or had it made, out of an old necklace.

Lies.

Meantime the people who say the fashions haven't changed except for a lifting of the skirt ought to be made to wear last autumn's coat and skirt in a gathering of the elect! "Plain, plainer, plainest!" is the cry, and those embroidered coats of which we were so proud last year have given way to the plainest of kashas or tweeds, small of collar and absolutely untrimmed. They are only an inch shorter than our frocks, the trimming of which is either of bands of the same material in a different colour or of the reverse side of the same material. Buttons still trim frocks—but whether they will last I don't pretend to know.

Bunny's Frocks.

The frocks in "Camilla States Her Case" are a little perplexing—so red! Margaret Bannerman makes her first entry in a vivid red frock with just a perpendicular stripe of cinnamon brown down the front and as a hem, and gaiters of brown! And her last frock was just as vivid. Then there was Lilian Cavanagh in another scarlet frock with slit pockets touched with gold braid and a hat of dull gold with coloured flowers appliqué on it. Miss Bannerman had a pretty afternoon frock of printed—or perhaps, as she wore it and it was a Lenief model, it was hand-painted?—crêpe-de-chine, the groundwork of shell-pink and the flowers chiefly pink, which had slanting flounces making a slight flare on the right side. Her evening frock was pink, too, allied to grey fur and not nearly as short as those in our clubs.

More Red.

I went down to Knightsbridge to see the frocks Eve Valere made for Shelagh Brunner's trousseau and found more red—the loveliest geranium-coloured chiffon velvet cloak with a slanting cape edged with fur, a dance frock with petal skirt—girls seem to be going back to these for dancing in London, although on the Riviera everything is absolutely straight and plain—and a check in brown and a reddish orange. Valere was showing some delightful Riviera frocks—all in beige, of course, since white is almost demodé there now—and the newest of Paris models with a pleated apron skirt just a wee bit longer in front than behind.

That Touch of Green.

Away with superstition! There are a lot of green frocks in store for us when the spring really arrives. Annie Croft doesn't mind the colour evidently, for I met her at tea the other afternoon wearing a delightful little Ottoman silk frock, made tunic fashion and outlined in front with emerald-green galon stitched with gold.

Cloaks.

A very smart audience to see "Camilla States Her Case," with Phyllis Neilson Terry in the loveliest cloak of that new gold lamé, and I counted five other cloaks in the crêpe lamé in differently shot greens and blues. The economical, however, are taking kindly to the slim coats of cotelé—which looks like striped satin—with wee up-standing collars of white fur for theatre use. You can slip along to the Fifty-Fifty or to Blanchard's (where all the best dancers go) afterwards in these without the bother of a taxi—those who haven't attained a car.

Shoes.

I hear from Paris that you must wear beige shoes, with just a touch of one of the fancy leathers if you'd be rightly shod. As for evening shoes, these have two straps across the instep, one coming from under the shoe and the other from the back. Most of them are fastened by lacings and the newest end to the lace takes the form of a silver or gold acorn. The shoe with the very wide band is also popular.

Sales

Most sale shoes are a little disappointing, but it's a good thing to invest in some white ones for summer use. Ever so many good white shoes, strapped with brown, are being sold very cheaply just now.

The New Bead.

How shall I describe the newest bead? Do you remember those coloured spun-glass balls that used to decorate Christmas-trees? They are like that, only naturally smaller. Beads, so Fifinella tells me, are by no means dead for evening frocks, so you need not hesitate to buy beaded frocks if you see any going cheap.

Gorgeous Coats.

The "house" coat has evolved into a most decorative garment! People are cutting up their mandarin coats to make them, or making patchwork affairs of gay scraps or stencilling them! One of the most effective I've seen was actually made of ordinary sackcloth at 1s. a yard but embroidered all over in cross-stitch. The really important thing is that you should have a coat that isn't like anyone else's.

Saiga!

That's the magic word for material now. It looks like a kasha, not quite so woolly as to appearance, but of that type. It is made in the loveliest colours and is very light and warm It is said to be longer in its life than kasha. The new cottons are so elaborate that they look like either woollen material or silk or hand-painted crêpe de chine.

PLAY AND PAGEANT UNION.

"Sanfairyann, 1925."

The Play and Pageant Union, Hampstead Garden Suburb's producing society, goes "off duty," as it were, at Christmas time, and presents a variety programme of its own devising, under the revue-like title of "Sanfairyann." This year's show is not so good as in previous years, and it would appear that either the inventive powers of this excellent little society are on the wane or that they have not been so well utilised as hitherto. The great feature of previous programmes has been Mr. Kelsey's delightful harlequinade ballet at the end. It has been omitted this year, and in its place there are two musical items, both of which lacked coherence, nor was there much of merit in any of the numbers in these pieces. Some of Mr. Meadows' music for the operetta, "The Damask Shoes," was pleasant enough, but the lyrics, which essayed a certain simplicity, had a modern ring about them for the Troubador period. Mr. Frank Hart sang a topical song amusingly in "Great Grandmama," and tried hard to infuse some life into the Wooden Chorus, and Mr. Owen Ashford's excellent voice stood out noticeably in the operetta.

The best items were a charming little fantasy called "Hearts of Dust," by M. M. Johnson, and the acted folk-songs arranged by Mr. Charles Thomas and Mr. Paul Jewitt. The former, a dialogue between two neglected dolls laid aside in an old attic and forgotten by the family, had some fine poetry in its writing. A note of real beauty was struck by this play, which should certainly be seen again. It was acted a trifle too naturally on Saturday last by Miss Philippa Fleming and Mr. Paul Jewitt. The folk-songs were thoroughly delightful, especially, "O, Soldier, Soldier" and "Riding Down From Bangor," in which the miming was very good. Mr. Charles Thomas, Miss Sylvia Jewitt, Miss Joyce Elwood, Miss Dorothy Rolfe, and Mr. Maurice Cridge shone in these items.

The longer mime, founded upon the Hans Anderson story of "The Princess and the Swineherd," was noticeable chiefly for the beautiful dresses and the clever arrangement of Schumann's music. In a long cast only three or four of the actors showed any inventiveness in miming. Mr. Hollis Anthony, Miss Joyce Ellwood and Mr. Warwick Lenden put some spirit into their performances. There were some screamingly funny scenes in the melodrama, "Delilah's Dilemma, or the Wage of Evil," but, again, this was over protracted, and also underrehearsed. Some bright notions could have been made so much brighter by "production," although the last scene, with the company floating on the ocean, was really originally stage-managed, Mr. Hollis Anthony and Miss Helena Walker acted exceedingly well as the villain and villainess.

It was a good idea to revive the Cornish mumming play, "St. George and the Turkish Knight," and it survived the test well. Mr. Charles Thomas's production was true to the spirit of the old mystery, and the rough and ready humours and gaucheries were well brought out, especially by Mr. Anthony and Mr. George Bradley.

Mr. Paul Jewitt's playlet, "A Coming Man," had an intelligent idea behind it, but the author—or the company—failed to get it across the footlights.

The New Hunstanton Urban District Council are inviting tenders for the hire of the Town Hall, New Hunstanton, from July 13 to Sept. 26, for theatrical performances. Particulars and conditions of letting can be obtained from Mr. Fred Wilkinson, Engineer and Surveyor, Town Hall, Hunstanton.

What does
The Morning Post
say about it ?

"WHERE THE RAINBOW ENDS."

An Understudy Performance.

Miss Italia Conti is a greater alchemist than any of the genii in the plays she produces. It is astonishing how this clever teacher converts the young raw material into something that shines like real acting gold. Hers is the most familiar name on Christmas programmes, and one wonders how the plays would fare if the "children trained by Italia Conti" were not in evidence.

On Saturday morning we saw further proofs of her training, when the younger members of the "Where the Rainbow Ends" company at the Holborn Empire gave an "understudy" performance. All the actors were in their teens, we were informed, and we noticed on the programme that the stage and the front of the house management was in the hands of youngsters. There was even a juvenile press representative in Master Jack Hawkins!

The understudies acquitted themselves admirably, and several of the performances were outstandingly good. It is natural that cues were not taken up as promptly as they might have been, but most of the actors had a good sense of the stage, and some of them a real feeling for character. The best work was given in the stronger parts, such as the Dragon King and Dunks. There was something for the two young actors (Douglas Phair and Elgar Villiers) to get their teeth into in these characters, and they played them for all they were worth, giving firm, vigorous, and brightly coloured performances. Douglas Phair should play Captain Hook one of these days. Ruth Morgan is heading straight for "Macbeth," for her sea-witch had a real touch of the uncanny, and her make-up was superb. The young adventurers were naturally handled by Herbert Richards, Dodo Watts, Basil Langton and Myrtle Burston, and one of the most delightful things in the production was Betty Adler's Will o' Wisp. The last named, a tiny young person, spoke her lines very intelligently and appeared thoroughly at ease on the stage. It was a graceful little performance. Sydney Bromley and Zoe Taylor threw themselves with great spirit into the farcical Wicked Uncle and Aunt, and quite a polished idea of M. Bertrand was seen in Dick Cooper. Leonard Hibbs (aged 15 years) stood and spoke well as St. George, but the Genii of the Carpet was a trifle too flat and doleful in tone. Joan Saunders made a tender and gracious figure as the Mother.

In fact this understudy performance was another tribute to Miss Italia Conti's wonderful methods.

BREATHING FOR SINGERS.

Vocal Analyses: Sensitising Breath—Emotional Evolution. By W. H. Breare. (Book V. The Breare Vocal Series). Simpkin, Marshall, Hamilton, Kent and Co., Ltd. 5s. nett.

With this book Mr. W. H. Breare completes his series of treatises on the singing voice and vocal technique. In a personal note he says that he will in all probability produce no more; which will be a pity, for no more illuminating writer on the subject is at work in our day. Wisdom, thorough knowledge, and a love which amounts to a passion for minute observation and meticulous analysis have gone to the making of this study. "The sensitising influence of the breath," as the author rightly says, "is one of the most important factors in singing, and yet how many have attempted or given thought to analyses of this phase of the subject?" Singers, who cannot hear the true sound of their own voices, must feel and be guided by the sensations created in the act of singing. Mr. Breare describes these "sensations," treating exhaustively of the direction and control of the function in every phase of emotional expression.

Here are some of his words of wisdom: "Few seem to realise that singers are generally apt to overcharge their lungs. The consequence is, they have more breath that they can carry, and the vocal passage is a perilous one. I am convinced that this overcharging is largely due to deep breathing as exercises for vocalists." "To learn to breathe, sing; not breathe, to learn to sing."

Would, too, that his teaching on the points of focussing and concentration or "compression" of the tone were generally read, marked, and inwardly digested, for it cuts at the roots of the cause for the ill-poised, ill-governed voices we hear on all sides to-day.

The student who learns to direct and control the breath, and to focus and concentrate the tone so as to get into it what Mr. Breare calls the "glittering particle"—the "kernel"—of the note, is well on the way to be able to play on his voice as an instrumentalist does on his instrument; to making, in other words, artistic use of it.

"Don't" is a chapter full of valuable hints and advice. "Don't imagine you sing in your throat." "Don't forget that where the vowel solidifies, there you sing." "Don't forget that 'loudly' means compression, viz., holding, hardening, compressing the breath to the very end." "Don't forget that softening means soft, gentle, amiable movement of the thin breath upon the vowel at the exact spot where it is vibrating."

In the chapters on "Symmetry" and "Reverberation" are examples of the practical illustrations in which the work abounds, and which should be of the utmost help to teachers of singing as well as to students.

"OLD ROSES."

At Manchester.

Play, in Four Acts, by H. F. Maltby. Produced by Arthur W. Belt, for the First Time on any stage, at the Rusholme Theatre, Manchester, on Monday, Jan. 12.

George Wendover ..... William H. Dewhurst
Gerald Wendover ..... C. Hamilton Langham
Philip Radford ..... Norman Partriege
Edmund Cantrell ..... John Citroen
Paul ..... Robert Roberts
Samuel Johns ..... H. B. Rivers
Loke ..... Lincoln Calthorpe
Hicky ..... John Citroen
Joshua Pynne ..... Percy Foster
Perkins ..... C. P. Wentworth
Anne Dulley ..... Dorothy Dewhurst
Florence Dulley ..... Eileen Draycott
Lucy Dulley ..... Beryl Nixon
Jane ..... Ella Thornton

Mr. H. F. Maltby's new play, though by no means strong in dramatic appeal, has a rather pretty and idyllic quality, which consorts well with the setting and goes far to justify its description as a "romance" of the old coaching days. Two old maids of good birth and breeding, victims of disappointed love, retire with their young sister to a country cottage, hoping to shield the child from similar contact with the world. When the play opens Lucy, the youngest, is a charming and unsophisticated girl of seventeen. Into the sanctuary of their home, at this juncture, comes Love, in the shape of Squire Wendover's son, Gerald, who has been lured to enter by the sight of a wonderful piece of antique furniture he would like to buy, but which, for its associations, the elder sisters refuse to sell. In love, however, he is not disappointed, until, three months later, his irate and unreasonable father, to whom he has to confess his intention of marrying Lucy, declares he will have no such event takes place. So definite is the Squire's decision that his son shall marry no unknown girl out of a mere cottage that he goes to interview the elder sisters, to lay his mind before them to that effect They are able to meet him with a dignity equal to his own, but it does not help the lovers, who, taking the situation in their own hands, decide immediately to elope. The circumstances at the inn at which the young couple put up for a short "breather" on their journey are well presented; it would seem that they are doomed to remain there all night; but the arrival of members of the hunt at nightfall, including Squire Wendover, occasions their discovery. There is a brisk scene of interference and quarrel, which is ended in good style by Lucy herself, who, child though she is, is suddenly possessed of the dignity of a woman, and so makes an impressive exit with a friendly huntsman, whom she agrees shall accompany her back home. In the sequel the Squire realises that he has made a great mistake in his judgment of the quality of the sisters, and all ends happily.

As the two elder sisters, Anne and Florence Dulley, clever and distinctive impersonations were given by Misses Dorothy Dewhurst and Eileen Draycott, while Miss Beryl Nixon's Lucy was refreshingly charming and ingenious. Youthfully gallant and typical, Mr. C. Hamilton Langham's Gerald Wendover was a sound performance, too; Mr. William H. Dewhurst gave an acceptable presentment of Squire Wendover; Mr. Norman Partriege was pleasing and manly as Philip Radford, a peacemaker, influenced by his own experience with Florence Dulley years before; good character works was added by Mr. John Citroen as Edmund Cantrell, a magistrate's clerk; Mr. H. B. Rivers as Samuel Johns, a tippling huntsman; Miss Ella Thornton as the servant, Jane; and Mr. Robert Roberts as the village yokel, Paul; and a fine performance of Joshua Pynne, landlord of "The Bowl of Punch," by Mr. Percy Foster added distinction and enjoyment to the rendering.

"PASSIONE."

How Fame Came to Composer.

De Groot, the famous violinist, was listening to the orchestra in a Continental café a short time ago when he was struck by a most delicious melody. Then, in another town, he heard it again. Finding it, to his mind, still more wonderful than before, he set about "running it to earth." "Passione," he was told, was its name, its composer an Italian, its sponsor an unknown publisher in the Trentino. It only wanted De Groot's words of praise, on his return to London, to fire Mr. Allen, the chairman of Ascherberg's, with the determination to acquire the rights. And this he did—and for all English-speaking countries. The end of the story—or rather, the beginning of a new one is, that on the first Sunday in the year De Groot broadcasted "Passione," to the great delight of thousands of listeners-in.

The Town Council of Bridlington invite applications for the post of Spa manager. Details of the appointment, which is a full-time one, can be obtained from Mr. George Melvin, Town Clerk, Town Hall, Bridlington, to whom applications (enclosing copies of three recent testimonials) should be delivered not later than Monday next, Jan. 19.

"Her Night of Romance," a first National picture, provides Miss Constance Talmadge with an ideal part, that of a young heiress who, to escape a crowd of fortune-hunters, makes herself up as a prudish old maid—without, however, being able to escape the keen vision of a young English nobleman. Many diverting situations happen before the happiness of the two principals is complete. This diverting comedy is finely acted by Miss Talmadge and Ronald Colman, who gives a very natural interpretation of a well-bred Englishman.

PROVINCIAL PANTOMIMES

"ALADDIN" AT NORWICH HIPPODROME.

Written and produced by George Bliss, with music by Augusta Penleve, "Aladdin" filled the Norwich Hippodrome at each of its 14 presentations. Of the ten scenes, special mention may be made of the Market Place, Pekin, The Emperor's Palace, and Aladdin's Palatial Pagoda. Some of the colour schemes were very beautiful. Mr. Bliss has not slavishly followed tradition with regard to the old story, but the salient features are there, and the interpolations are of a character which make for fun and good entertainment. The Abanazar of Freddie Frome is richly humorous, and brings him great popularity with young and old. One of his best songs was "Turned Up." Constance Studholme made a dainty, winsome Princess. Her mezzo-soprano voice was heard to advantage in a number of songs and duets—"I Heard a Voice," "Awake, Beloved." In the duets she had the assistance of Herman Wells (Emperor), whose rich baritone voice afforded music-lovers a treat. "Sahara" and other items gave him plenty of opportunity. Miss Midge Wood won great favour with her acting and singing in the name-part. She made a hit with "She Was Wonderful," "Sally," and in the duet "Ukulele" with the Princess. Daisy Valla, as the Slave of the Lamp, one of the Sisters Wright as the Princess's Maid, with the "California" song, are well cast. Bert Morland's Widow Twankey is a good piece of work. During the run "It Ain't Gonna Rain No Mo'," "What'll I Do?" "Fairy Told Me," "I Do Love You," and "Jog Along, Jasper" were introduced with good effect. An acrobatic or "Wireless" speciality by the Bros. Costello was a remarkably clever turn. An effective chorus and the dancing of the Six La Belle Girls contribute to the success of the show, which is well dressed.

"THE SLEEPING BEAUTY" AT TORQUAY PAVILION.

Probably the prettiest Pavilion pantomime ever produced is that of "The Sleeping Beauty," written and directed by W. Ellis Slack, in eight scenes. Received with much enthusiasm, the pantomime is conspicuous as a bright and topical musical entertainment. The specialities by Eileen Bellamy's English Rosebuds, Max Ball, Eva Elkin, and the Yolando Girls are all good, and the comedians' contributions by Geo. Lacey, Charles Resti, and Jack Cowley are really excellent; whilst the singing of Beatrice Raymond and Eric Marsh is particularly praiseworthy. Indeed, the numerous songs, which are the latest fox-trot successes, made the pantomime a delight to all. Included in the songs are "It Was in April," "I Love You," and "A Smile Will Go a Long, Long Way"; whilst the comic contributions, "Has Anybody Seen My Pom?" and "Sardines," went with a swing that appealed to an appreciative audience. The musical arrangements are by Mr. Lamont Kennaway, who, with the conductor, Mr. Ernest W. Goss (the conductor of the Torquay Winter Orchestra), are to be congratulated on the best Pavilion pantomime ever in Torquay, as also is Mr. Charles Price, the general manager.

"DICK WHITTINGTON" AT TORQUAY.

The annual pantomime at the Theatre Royal, Torquay, has again been entrusted to Mr. Carlton Fredricks, who has certainly beaten all previous successes, and in "Dick Whittington" has produced a bright and merry show, with tuneful music and popular songs. The most effective of the eleven scenes is the one which closes the first act, Highgate Hill, in which a typical pastoral element is introduced by the appearance of real pigeons, rabbits, and goats, with an illuminated waterfall. This is an excellent piece of staging, and is greatly appreciated.

Miss Della Fredricks, as principal boy, adds one more to her long list of successes. She is bright and vivacious, and her songs are rendered in captivating style, her chief successes being "A Little Smile" and "What'll I Do." The cast is particularly strong in vocalists, one of the leading members being Miss Ivy Pearl as the Fairy, whose rich contralto voice and clear enunciation win favour in such songs as "My Prayer" and "Arise, Oh! Sun!" Mr. Desmond Kelvin is a capital vocalist, and is heard to great advantage in "Singing My Way Round the World." Miss Cissie Cave, as the principal girl, is capital, and has a good song in "Just a Dream," whilst Miss Lou Charlesworth, as the second boy, does excellently with "Why Did I Kiss That Girl?" Miss Vera Bangus (the pocket Pavlova) introduces some delightful speciality dancing; and Mr. Leo Montague is a very amusing Cat. The fun of the show is admirably provided by a bright set of comedians, first of whom must be placed Mr. Charles Hennessy (Idle Jack), whose up-to-date hits are excellently conceived; and Mr. Will Page (the Dame), who makes some very appropriate local references. Mr. George Beachcroft as Fitzwarren is good; whilst a clever pair of comedy merchants are Messrs. Reg. Harrison and Wilfred Lewe, the latter also acting as producer. The full chorus, and augmented orchestra do good service under the baton of Mr. Stanley C. Berkeley.

FELDMANISM.

Panto. News and Notes.

Supreme!

It has not taken the profession long to discover that Feldman's pantomime songs are once again supreme, just as they have always been in the past. Go where you will, the lilting strains of "California," "From One Till Two," "You're In Love With Ev'ryone," or the catchy choruses of "Turned Up," "I Love Kids," "Go 'Long, Mule," to mention but a few of our smashing winners, haunt the ear. The reports which continue to reach us speak for themselves, and the second of our special "Era" panto. adverts. on the back page of this issue is further proof of the grip of Feldmanism has on the whole country.

"Cinderella."

Dainty May Fansette, appearing in Fred Clements' "Cinderella" at the Theatre Royal, Plymouth, is making a big hit with "California, Here I Come," this popular number also being worked as a finale to the show. Lorna Cherry and Trixie Richmond give a delightful rendering of the famous duet, "From One Till Two," which is a sure encore-getter.

"Goody Two Shoes."

Charming Doris Knight is scoring an enormous success with "California" in J. G. Kelly's "Goody Two Shoes" on the Broadhead tour. Chris. Moran puts over a fine rendering of "Say It With a Ukulele," in which he is assisted by Annie Rooney. Both numbers are wonderful assets to a wonderful show.

Musical Burglars.

Writing from the Palace, Newcastle-on-Tyne, the talented Musical Burglars report that they are making a big hit with "Does the Spearmint Lose Its Flavour?" "California, Here I Come," and "Turned Up." They appear in a bright production of "Babes in the Wood," which, like all other successful pantos., is rich in Feldmanism.

"Aladdin."

Lilly Lancaster, the versatile soubrette dancer, who is playing principal boy in C. A. Stephenson's "Aladdin," reports big success with "If They're Irish." "From One Till Two" is a terrific hit as worked by Miss Lancaster and Stella White, the charming Princess. Miss White has two fine solo numbers in "Say It With a Ukulele" and "A Smile Will Go a Long, Long Way." "Sergeant Percy" and "If I Can't Sing About My Mammy," are among the other Feldman winners featured in this production.

"Going Great."

Jack Cowley, the popular comedian, playing King in Ellis Slack's "Sleeping Beauty," tells us that he is delighted with "Don't Do Your Courting Round the Gatepost," which is "going great." This number took Torquay audiences by storm last week, and, after a successful season here, the panto. begins its tour in Cornwall this week, where Mr. Cowley is repeating his previous success.

Popular Pantos.

We have noted with pleasure the big hits made by Feldman numbers in the many successful pantomimes produced by Messrs. Jazon and Montgomery. "From One Till Two" is featured by Peggy Rhodes, Elsie Denham, and Vera Elmore. Miss Rhodes is also scoring with "California, Here I Come," and Miss Denham with "Put Away a Little Ray of Sunshine." Elfreda Blanche has a winner in "If I Can't Sing About My Mammy," and Teddy Williams scores with "I Love Kids." Lune and Shaw make a big feature of "Don't Do Your Courting Round the Gatepost," and, in addition to these numbers, which loom largely in several shows, other hits are "A Smile Will Go a Long, Long Way," "Turned Up," "West of the Great Divide," and "Not Here, Not There." J. and M. artists were always excellent judges of panto. winners.

Her Winner.

Ena Foy, the dainty and clever comedienne, appearing in Walter Bishop's "Dick Whittington" pantomime, has found her biggest winner in "I Want 'Em Wild, Weak, Warm, and Willing." Miss Foy infuses plenty of pep into this bright number, and audiences accord this popular principal girl a rousing reception.

Delighted!

Peggy Dallas, a leading light in Messrs. Jackson and Jewel's "Dick Whittington" pantomime, tells us that she put "Oh! How He Lied" on at the Alhambra, Barnsley, and it is a big success. She is delighted with the number, and feels sure it will be a big hit. It certainly will, for, apart from its own quality, it has a charming and talented exponent in Miss Dallas.

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THEATRICAL GOSSIP.

Stage Golfing Society's Revel—Interesting Revivals—"Charley's Aunt" Club Social—"The Farmer's Wife" Tour.

Stage Golfing Society's Revel.

Not only the golfing members of the London stage, but all their friends and many of the leading lights of Mayfair will gather for the Stage Golfing Society's annual supper dance (and breakfast) at the Savoy Hotel on Sunday, Jan. 18. Many novelties and surprises have been arranged, and the committee expect this year's revels to eclipse all others in gaiety and good fellowship. Jack Hylton and his band will play, and that energetic member, Leslie Henson, has threatened to introduce a novel orchestra of his own.

Lady du Maurier is to act as hostess, and, among many others, Gladys Cooper, Marie Lohr, the Co-Optimists, Godfrey Tearle, George Grossmith, Owen Nares and R. H. Gillespie have arranged parties. The Hippodrome's popular manager will be the Master of Ceremonies, and application for tickets should be made to him.

An Interesting Revival.

Mr. W. Jackson Houlston, who has won distinction by a long series of notable productions on behalf of charitable objects at Erdington, Birmingham, is preparing Louis N. Parker's historical play, "Bluff King Hal" for presentation in the first week of February. This is the play which was produced at the Garrick by Arthur Bourchier directly after the outbreak of war in 1914, and in the confusion of that time it was seen by comparatively few, the theatre closing soon after it was put on. The production at Erdington will be the first since then. Mr. Jackson Houlston will play Henry VIII, and his wife will enjoy fine opportunities for her talents as Katherine Parr.

"Charley's Aunt" Club.

Members of the "Charley's Aunt" Club are reminded that the annual reunion takes place at Sherry's Restaurant, Southampton Street, Strand, next Sunday. Those who wish to attend should get in touch with Mr. G. W. Botell, the secretary, at the Shaftesbury Theatre.

"The Farmer's Wife" Tour.

Mr. Barry V. Jackson is sending out a No. 1 tour of "The Farmer's Wife," which is having such a successful run at the Court Theatre. The tour commences on Jan. 26 at Birmingham, to be followed by Oxford, Cambridge, Liverpool, Manchester, Leeds, Glasgow, Edinburgh, Bristol, etc.

The cast includes Misses Dorothy Black, Florence LeClerq, Maud Hargroves, Lucy Edwin; Messrs. Albert Ward, Raymond Huntley, and a strong supporting company. Mr. F. W. Permain, who is now the stage manager at the Court Theatre, will be the stage manager for the tour, and the business management is in the capable hands of Mr. Basil Burleigh.

"Old Heidelberg."

"The Rat" finished its long run at the Garrick on Saturday, and Ivor Novello, who played the title rôle, received a great ovation. He will shortly appear in a revival of "Old Heidelberg," in the part made so popular by Sir George Alexander at the St. James's Theatre.

"My Cross-Word Man."

London's first cross-word puzzle song, "My Cross-Word Man," is being introduced into "Carnival Time," the new Criterion Cabaret, by Miss Stella Maris and chorus. The music is by C. Egerton Killick.

St. Martin's Theatre.

"No Man's Land" is to be withdrawn on Saturday week. This theatre will be closed for a short time, and later, we understand that a new play by Mr. Frederick Lonsdale will be produced there.

"Six Cylinder Love."

On Monday night Mr. W. A. McGuire's bright little comedy, "Six Cylinder Love," which has already been noticed at some length in these columns, was promoted from a six o'clock performance to the full evening bill at the Garrick. There is the same excellent cast. Miss Edna Best and Mr. Bobby Howes make the most of the newly married Stirlings, who court disaster by the possession of the six cylinder car, and Miss Sybil Arundale, Mr. Sebastian Smith, Miss Louise Russing and Mr. Ernest Leeman are among those who do well in other parts.

"Me and My Diary."

It is a generous bill at the Garrick, for the programme also includes Miss Gertrude Jennings' amusing little trifle, "Me and My Diary," which has also been seen before. Miss Ellis Jeffrey's performance in her original part is as witty and entertaining as ever, and there is excellent support from Miss Sybil Arundale, Miss Dorothy Turner, Miss Marcelle Roche, Miss Doris Johnstone and Mr. C. M. Johnstone.

First Night Playgoers' Club.

Mr. Patrick Braybrooke will open a debate at 160, Gt. Portland-street, W.1, on Sunday, on "Does Dramatisation Spoil Books?" The chair will be taken at 8 p.m. by "Michael Orme" (Mrs. J. T. Grein).

"The Pelican's" Century.

The 100th performance of "The Pelican" will take place to-night. Since its production in October it has been playing to capacity at practically every performance. The management have decided to give an extra matinée on Fridays, commencing Jan. 16, in addition to the usual matinées on Wednesday and Saturday.

Ellen Terry's Appeal.

Miss Ellen Terry, as president of the Braille and "Servers of the Blind" League, has issued an appeal for helpers in connection with a "Daffodil Day" collection which will take place in the London Metropolitan area on Feb. 28. The immediate object of the collection is the foundation of the "Ellen Terry Homes for Blind Defective Children," the first of which, at "Sandfield," Wray Park-road, Reigate, is almost ready for opening. Those willing to assist are invited to write to Miss Terry, at 3, Upper Woburn-place, W.C.1.

Manchester Variety Ball.

The 3rd Annual Variety Ball has been definitely arranged to take place at the Free Trade Hall, Manchester, on Wednesday, Feb. 4.

The organisation, as in past years, is in the hands of Jesse Hewitt, Bertram Iles and Harry Marlow.

The price of tickets is one guinea, and artists in Manchester and district on that date should make early application, as the number of tickets available is limited.

Winter Garden, New Brighton.

Mr. Albert Douglass announces an excellent list of coming attractions for the spring season at the New Brighton Winter Gardens. This week, Sir John Martin-Harvey is paying his third visit to the Winter Gardens, and he is followed by Julia Neilson and Fred Terry in "The Marlboroughs," "The Creaking Chair," "Fata Morgana," the Moffats in a new play; Sydney Fairbrother in "The Young Person in Pink"; "The Way of an Eagle"; Mrs. Patrick Campbell in "The Thirteenth Chair" and "The Second Mrs. Tanqueray," "The Farmer's Wife," "The Nervous Wreck," "The Rat," "Storm"; "Gerald Lawrence in "Monsieur Beaucaire"; and the D'Oyly Carte Opera Company.

"The Jeffersons'" New Tour.

The recent production of "The Jeffersons" at the Regent Theatre, London, proved highly successful, and the play was received with unanimous praise by the London press. A number of critics were of the opinion that the piece would enjoy an excellent run in the West End, and expressed their surprise that it had not been produced in London earlier. In the meantime, Mr. Wilfred Shine and the company shortly embark on a long provincial tour, visiting most of the leading theatres. At several dates Mr. Vincent Douglass's companion comedy, "The Optimist," will be staged in conjunction with "The Jeffersons."

Film Version of "Peter Pan."

The first presentation of the Famous Players-Lasky Corporation film version of Sir James Barrie's "Peter Pan; or, The Boy Who Wouldn't Grow Up," is fixed for to-night (Wednesday), at the London Pavilion. The principals in the cast are Betty Bronson as Peter, Ernest Torrence as Captain Hook, Mary Brian as Wendy, George Ali as Nana, and Anna May Wong as Tiger Lily.

"No, No, Nanette!"

Messrs. Herbert Clayton and Jack Waller's first production at the Palace Theatre, which they have taken for a season of musical comedies, will be "No, No Nanette!" The piece, although of American origin—it has already been running for 48 weeks in Chicago—will be almost entirely a British production. The date of the premiere is fixed for Mar. 11.

Bransby Williams.

Mr. Bransby Williams has just opened his South African engagements at Durban, where an enthusiastic welcome was given him at a luncheon, at which the Mayor presided. Of a subsequent performance, "The Natal Advertiser" said: "It is difficult to conceive any artist who has yet set feet in Durban approaching the standard of absolute art attained by Bransby Williams." Before going to South Africa he made a triumphal tour of Australia and New Zealand, and at Wellington, capital of the latter colony, the Speaker of the House of Parliament held a reception in his honour.

The Late K. Sterling Mackinlay.

Kenneth Sterling Mackinlay, who died so tragically from the effects of burns last Friday, displayed a stoicism worthy of his high reputation as a musician. Although suffering great pain, his only concern was the inconvenience which he would cause his sister, Miss Jean Sterling Mackinlay, whose accompaniments he played with such conspicuous skill. The house surgeon at the hospital to which Kenneth Mackinlay was eventually removed from his flat in Hallam-street, Marylebone, stated that the patient, although burned all over the body, never complained of pain. A heroic soul, whose passing numberless friends will regret.

Princes Theatre, Blackburn.

For many years a home for drama, the Princes Theatre, Blackburn, is now a twice-nightly house, with pantomime, revue and variety as the attractions under the management of Mr. Charles E. Clarkson. This week Pa Pa Parsons presents his pantomime, "Babes in the Wood."

Try-out of "Possessions."

On Friday afternoon, Jan. 23, at the Vaudeville Theatre, Aubrey Smith and Martin Sabine will present "Possessions," a new play by N. F. Grant. In the cast will be Mr. Smith, Sam Livesey, Matthew Boulton, Fabia Drake (all of "The Creaking Chair" company), Irene Rooke, Ian Fleming, Ernest Mainwaring and Helen Haye.

The piece will be repeated twice subsequently—on the Tuesday and Friday afternoons of the following week (Jan. 27 and 30).

"The Maid of Wokey."

We regret that, in our criticism of this play in last week's issue, we stated, in error, that for the second year in succession the Southend Repertory Company had "written" and produced their own pantomime at the Ambassadors Theatre there.

As a fact, the authors of this delightful children's operetta are Capt. H. D. G. Foord, R.N., and Mabel Buchanan, the latter being responsible for the musical setting. These two collaborators, who are in no way connected with the Repertory Company, were also responsible for the great success of the previous Christmas play, "The Land of the Christmas Stocking." This is the fourth successive year that plays by these authors have been produced, these two plays having been originally presented at the Plymouth Repertory Theatre in 1921 and 1922 respectively.

Cecily Compton.

Miss Cecily Compton, who is appearing in "The Looking Glass," was struck in the eye by a piece of wood from the grid at the Ilford Hippo. on Saturday night. After a rest on Sunday she was able to appear on Monday night at the Olympia, Shoreditch.

B.N.O.C.'s New Opera.

The British National Opera Company are to produce, in the near future, a new opera by Gustav Holst, the famous composer of "The Perfect Fool." The opera, which has only just been completed, is cleverly based on the well-known "Falstaff" scenes in the first and second parts of Shakespeare's "Henry IV.," and the characters include, besides Falstaff, Prince Hal, Pistol, and other famous personages.

The scene is principally laid in the Boar's Inn Tavern, and the part of Falstaff is written for a bass voice, which will be sung at the first performance by Mr. Norman Allin.

The British National Opera Company think it will be found that the whole opera is novel in its scheme and the manner of its musical handling, and the Shakespearean text (where used) is strictly adhered to.

The title—which will not be "Falstaff"—has not yet been decided upon. It is hoped to produce the work during the company's spring tour—probably about the middle of March. It will be the third Holst opera to be produced by the B.N.O.C.

"Grounds for Divorce."

Mr. Thos. C. Dagnall has commenced rehearsals of "Grounds for Divorce," the new play by Ernest Vadja, which has been adapted by Guy Bolton. The production is being directed by Holman Clark. In the cast will be Owen Nares, Madge Titheradge, and Lawrence Grossmith. Mr. Dagnall will produce the play at St. James's Theatre on a date yet to be settled.

"The Thief."

On Saturday evening, Jan. 24, Arthur Bourchier will produce Henry Bernstein's play, "The Thief," at the Strand Theatre. The cast includes Arthur Bourchier (in the part originally played in Paris by Lucien Guitry), Jack Hobbs, Alick Chumley, Miss Stella Patrick Campbell, Miss Kyrle Bellew, and James Carew. The last performance of "Treasure Island" at the Strand will be given on Wednesday evening, Jan. 21.

THE STAGE GUILD.

At a meeting of the Grand Council of the Stage Guild held at the Guild offices, 9, Great Newport-street, W.C.2, on Monday, the following members present: Sir Johnston Forbes-Robertson (in the chair), Sir Frank Benson, Miss Eva Moore, Messrs. Lyn Harding, Franklin Dyall, Athole Stewart, F. Leslie Moreton, Arthur Gibbons, and Major McGowan (gen. sec.), the Agency Committee reported the progress of the Agency Department, and it was decided that in future no commission of any kind should be charged to Guild artists who were engaged through the Guild Agency. It was resolved that all matters relating to salaries should be held in strict confidence between the manager of the Agency and the manager engaging the artist.

The Guild offices are now nearing completion, and it is in contemplation to hold a reception in the same shortly of members of the Guild and their friends.

(*Continued from col.* 5.)

Silver Wedding" over two hundred and fifty children were engaged, and they were brought on to the stage in twelve waggonettes, each drawn by two horses. For "Glad Tidings" the stage was converted into a realistic picture of Rotten Row in the season, with dozens of smart society folk mounted on restless steeds cantering up and down. Perhaps the most remarkable achievement was the representation of "The Derby." Real racehorses were utilised for the first time, and owing to the isolated position of the theatre it was possible to arrange a real race so realistically that the jockeys found it difficult to pull up until they had completed the course for the second time. A cash prize for the winner was given each night, and betting was always brisk, the policeman who held up the traffic in Holywell-lane being one of the keenest punters. In "The Dark Secret" the river front at Henley was represented, with a broad belt of real water, houseboats, wherries, swans, and the trio of nigger minstrels complete. On Sunday mornings the author and his brother used to unfasten a boat from its moorings and indulge in a quiet contemplative row, followed by two swans, on the improvised river.

At the end Mr. R. H. Douglass has added a number of his own anecdotes of the stage.

"Memories of Mummers" may be obtained at "The Era" office; at J. A. Thompson & Co., Ltd., 33, Cable-street, Liverpool; and at the Winter Gardens, New Brighton.

HUGH E. WRIGHT AND E. HOLMAN CLARK IN "THE SPORT OF KINGS" AT THE SAVOY.

"MEMORIES OF MUMMERS."

The Douglass Family and the Old Standard Theatre.

"The Era" has an especial interest in Mr. Albert Douglass's book, "Memories of Mummers and the Old Standard Theatre," which has just been published at 2s. 6d., for the reminiscences were written at the suggestion of the late Mr. H. G. Hibbert. Mr. Hibbert's interest in the old theatrical families is well known, and he realised that Mr. Douglass's story of his family's long association with the old Standard would make a unique and fascinating history of a wonderful management, but it was only after a good deal of pressure—as Mr. Douglass hints in the preface—that our late editor induced the author to write these memoirs. Then Mr. Douglass only consented on condition that all the profits should be divided between the Actors' Benevolent Fund and the Actors' Orphanage. He speedily got to work, and here we have the volume sponsored by Lady Wyndham and Sir Gerald du Maurier, both of whom have written delightful little forewords.

It would have been lamentable if these memoirs had not been written, for they contain a record of an extraordinary theatrical management. The author has the dimmest recollections of his uncle, old John Douglass, senior, born in 1814, who, following his father, was connected with the Covent Garden Theatre. He became the proprietor of the Marylebone Theatre and later the lessee of the Pavilion Theatre, Whitechapel. His great achievement, however, was the founding of the Standard Theatre, Shoreditch, which he built in 1859 on a site that was for years thought to be the site of the Curtain Theatre, although this has since proved to be inaccurate. It is difficult in these days to realise what The Standard meant in 1859. Mr. Douglass compares it to Sir Oswald Stoll's work for variety in more recent times. The Standard was the largest theatre in London, and set out to provide a West End entertainment at the lowest possible prices in a district where only penny gaffs had previously existed. Managers were aghast at the enterprise, but the success was instantaneous, and in the pantomime season over 50,000 people paid for admission in one week. All the popular plays of the period were presented, and nearly all the famous actors of the day appeared at the theatre. The history of the Old Standard is practically a history of the contemporary theatre.

John Douglass formed no syndicate and had no backers, and when the theatre was destroyed by fire he discovered that the insurance had lapsed. Undismayed, he housed his company in the City of London Theatre, acquired more premises in Shoreditch, and built an even larger theatre, which was opened in 1867 and is now known as the Olympia, Shoreditch. Mr. Albert Douglass was connected with the theatre for over thirty years, and for the last twenty-one years he has been at New Brighton, so that his personal memories range over fifty years. He has given some intensely interesting accounts of the magnificent productions in the Shoreditch theatre, and there are a number of new stories about the famous people who played there. Among other interesting things he reveals the secret of Charles Warner's famous fall from the roof when he played Copeau, and makes the amusing statement that, during the run of "Drink," the Standard bars broke all records. The names of John L. Toole, George Rignold, Irving and Sir Augustus Harris (who wanted to buy the theatre) and many other celebrities figure prominently in the reminiscences.

Mr. Albert Douglass tells a good story of that excellent actor of the old school, William Creswick, who, emulating Booth and other Shakespearean stars, used to play Othello and Iago on alternate nights. On one occasion, forgetting his character for the night, Creswick emerged from his dressing-room to find another Othello in the field. The play had to be held up to give him time to change into Iago!

Some of the extraordinary productions staged by John Douglass are recalled in one of the chapters. In "The

(*Continued at foot of col.* 4.)

"MALVALOCA."

International Play Society Production.

Sister Consuelo	Grace Arundale
Sister Dolores	Trixie Templeton
Sister Margarita	Geraldine Fitzmaurice
Barrabas	Arthur Ewart
Blind Martin	Richard Goolden
Sister Petra	Sylvia Willoughby
Maraquita	Marie Wright
Antonio	H. Worrall Thompson
Malvaloca	Sybil Arundale
Salvador	Charles Carson
Teresa	Madge Brindley
Uncle Jerome	Frank Follows
Pepito	Osmund Willson
Carmela	Mary Mannering
Alfonsa	Bobbie Hanson
Dona Enriqueta	Lilian Moubrey
Dionisia	Violet Heckstall-Smith

It is imaginable that this play, adapted from the Spanish of T. and J. Alvarez Quintero by Beatrice Erskine, and produced by the International Play Society (lately known as the Sunday Players) on Sunday last at the St. George's Hall, is a delicate little affair in the original. The English version seemed very crude and unkempt, and it is difficult to say whether this was due to the translation or to the fact that the playing was not as sympathetic as it might have been. A good deal of the beauty of the theme has gone astray somewhere, leaving only a rather rough melodrama behind.

The idea is based on an old song, which says that as cracked bells can be recast in the furnace, so can a maid whose life has been broken be born anew if her heart be true. In the play there are the cracked convent bell, affectionately known as the Swallow, and the broken maid in Malvaloca. An idealistic brassfounder, who is to remake the bell, falls in love with the maid and discovers that she had been his partner's mistress for several years, and, since then, had had many lovers. In spite of a good deal of opposition, including a well-meant protest from his partner, he determines to marry Malvaloca because he knows that at heart she is pure and good. As the furnace can recast the bell so can Malvaloca be born anew in the fires of love. In the English version the subject seemed a trifle thin for a full three-acter, but some of the odd pieces of characterisation were fresh and interesting. A blind bell-ringer was charmingly introduced and beautifully rendered by Mr. Richard Goolden, and Miss Marie Wright had a delightful little part (which she played with tender understanding) in the old woman, Maraquita, who had her son's cross and medals melted down into the newly-cast Swallow.

It was unfortunate that Miss Sybil Arundale, who was to have played Malvaloca, was absent through illness and Miss Sylvia Willoughby had only had two days to get-up the part. Under the circumstances this young actress gave a remarkably good performance, for at times she acted with real feeling and fine understanding. She looked much too school-girlish, however, and was too refined. It was a shock, for instance, in the last act, to learn that she was supposed to be unable to read or write. Allowing for the short notice, it was a very creditable piece of work. Mr. H. Worrall-Thompson took the part of the lover very seriously, although a little more light and shade would have improved his performance. Mr. Charles Carson was good as the partner, and good work came from Mr. Arthur Ewart, Mr. Frank Follows and Mr. Osmund Willson.

The play was produced by Mr. Lewin Mannering.

Mr. R. M. Dix.

Mr. R. M. Dix, O.B.E., has been adopted by the South Hackney Constitutional Association as Municipal Reform candidate in the forthcoming triennial March election of the London County Council. He will be opposed by Mrs. Salter, Labour candidate. Mr. Dix is a solicitor, in which capacity he has been prominently associated with public entertainments for seventeen years. His activities include membership of the executive committee of the London and Home Counties Branch of the Cinematograph Exhibitors' Association, of the Society of West-End Theatre Managers, the Entertainments Protection Association and the Provincial Entertainment Proprietors' Association. He served in Egypt and Palestine in the R.A.S.C. from 1916 until the Armistice, rising to the rank of major.

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FROM THE PROVINCES.

BIRMINGHAM.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Another pantomime takes the boards here this week. It is Mrs. Kimberley's spectacular "Robinson Crusoe" production, containing heaps of comedy and a number of popular songs. Jack Glue is a prominent member of the cast, and a sure laughter-raiser. The dame of Mike Madden is on breezy lines, and was very popular. Anna Kemp is a talented artist, and Lila Vesta is another attractive lady. Of course, the Gordon Brothers are responsible for much of the fun, and the Eight Mayflowers dance and sing with zest. Winnie Hayden, Wilson Charles, and Bradley Warren also enter into the picture. The pantomime is thoroughly enjoyable, with pleasing scenes and settings.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Ennis Parkes and Tim O'Connor, with the Metro-Gnomes Band, give a splendid show. It is quite exhilarating, and Jack Hylton's presentation certainly takes high rank in the entertainment world. Sammy Shields affords a laughable time by his sporting sketches, his football monologue being extremely popular. Ernest Hastings, at the piano, is an artist who commands attention, and introduced two or three new items which were obviously appreciated. Then there is Hinsle, the comedy illusionist, who proved to be a host in himself; the Neslos, in comedy aerial gymnastics; and Geo. Sharat and Anette Lang, the clever Australian duo, who made good at their first show here.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Sybil Vane, the engaging vocalist, gives an excellent selection. She was in fine voice, and was deservedly applauded. The French comedienne, Ann Codee, high up in the bill, showed a good sense of comedy, and had a vivacious piquancy which was more than amusing. Jack Le Dair, the comedy conjuror, reeled off patter and tricks in delightful style; and Jeavon and Jena, in their equilibristic turn, were the source of wonder. Wal Langtry gave several capital character songs and pattered away as usual. The Great Gerrard, as the heavy-weight juggler, did some clever things, and made his performance thoroughly interesting. The Empire Girls, with Bert Neilson in clever step-dancing, were again conspicuously good.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"The Merry Widow" concludes a very successful three weeks' run on Saturday. Mr. George Graves has been a great favourite, and excellent support has been given by Mr. Evan Thomas, Mr. W. H. Rawlins, Miss Adrienne Brune, and Miss Flora Courtenay.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Herbert Darnley Productions present this week the musical comedy, "Joan All Alone." A strong cast includes the popular comedian, Fred Kitchen, Miss Daisy James, Mr. W. A. Haines, Mr. Robert Layton, Miss Angela Kealey, Miss Fanny Wallace, and several other very capable artists, with a full London beauty chorus.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—Mr. A. Greville Collins commences a short season here this week, during which he will present several new plays. The first is "Jungle Law," a play in three acts, by I. A. R. Wylie.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The grand spectacular pantomime "Cinderella" is drawing record houses nightly.

QUEEN'S THEATRE.—P., Messrs. O'Malley and Sayers; Mus. D., Mr. S. Levenston.—Harry Burn's pantomime "Puss in Boots" continues to prove a big attraction, the Sisters Reeves as principal boy and girl winning great popularity.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell—The pantomime "Dick Whittington" is staged with much success, the book by Harry Rogerson, with music by Tom Sutton. Specialities by Fred Roy as the Cat, La Zella, a dancer, and Dorothy Veitch's Eight Folly Girls.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—We have here a revival of Sean Casey's play "Juno and the Paycock," the production drawing crowded houses nightly.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Messrs Jazon and Montgomery present their elaborate pantomime "Jack and the Beanstalk." A strong cast features Gertrude Kay (principal boy), Betty Gordon (principal girl), Tom Gott (Dame), Bob Selvidge (Village Knut), Dot Daniels (Princess), Prevost and Schall (comedy entertainers), and Pamela Trevor (Fairy Moonlight).

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Owing to the enormous success of Alf. E. Dodd's famous Dixie Minstrels, they have been retained in "Something New" in nine scenes, portraying the development of the negro from slavery to civilisation, with clever and up-to-date vocal and instrumental music, comedy and dancing.

GLASGOW.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—The month's run of "The Dollar Princess" has now reached its last week, and it has proved most successful during the holiday season.

PRINCESS'S.—A. M., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—"Hi Diddle Diddle" continues on its successful career here. Miss Beatrice Allen and Miss Marjorie Fulton are a most attractive principal boy and girl. The sisters, Dolly and Inez St. Vincent, as second boy and girl, have made a great hit, their dancing scena alone being a wonderfully clever bit of work. Messrs. Syd Walker, Dave Bruce, John F. Traynor, and Brete Harte see to the comedy element, ably assisted therein by Miss Sylvia Watt.

METROPOLE.—L., B. F. Controlling Circuit; G. M., Mr. Wm. J. Rea.—This week the Western Productions present a lively Jewish-Irish revue, called "Pledges," and there are many most amusing scenes in it. The chief of the fun-makers is Barney Lando, and he is ably supported by Ivy Grant, Brian O'Sullivan, Teddie Gibson, and the other members of a clever company.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Mr. Fred Collins' pantomime, "The Forty Thieves," is proving very popular. G. H. Elliott is Captain of the Forty, and sings and dances with all his accustomed finish. The parts of principal boy and girl are capitally taken by Kitty Evelyn and Emelie Hayes; while the comedy parts are cleverly played by McGregor and Hood, George Hirste, and Dave Lee.

OLYMPIA, LTD.—M., Mr. Alex. Cassells; Mus. D., Mr. John Henderson.—The stirring picture, "The Recoil," featuring Betty Blyth and Malon Hamilton, is the attraction here Monday to Wednesday, and "40-Horse Hawkins," with Hoot Gibson in it, for the latter half of the week. Mavis and Neil, in clever comedy, and the Balmoral Troupe, supply excellent items, which are much enjoyed.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—That highly amusing play, "Battling Butler," is proving as great an attraction as on its first presentation in Glasgow. The cast includes Arthur Biscoe, Bert Beswick, Lewis Gray, Jimmie James, &c., Eileen McCarthy, Marie Brian, Dorothy Varden, &c. A splendid chorus also contributes valuably to the success.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The fourth of the five weeks' highly successful season of the D'Oyly Carte Company opened on Monday with "The Yeomen of the Guard," followed by "Gondoliers," "Iolanthe," "Pirates of Penzance," "Mikado," "Patience," and "Ruddigore."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Business here is exceptionally great, and there is little doubt that at the close of the season Mr. W. W. Kelly's "Aladdin" pantomime will be found to prove one of the best financial enterprises of its kind he has had for many years. Bruce Green, as the Dame, continues his hold upon the public, his quips and eccentricities provoking constant laughter; Lorna Ray, the principal boy, is a prime favourite, her acting and singing being highly appreciated; Rex Rashley helps with the fun in his part of Wishee Washee; whilst the younger members of the audience are delighted with the electrical act of the Mazdens. The comedy juggling by the Zanettos, and the remarkable contortions of the Cat, impersonated by Laurie Mellin, are special features.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company; L. & M., Miss Carpenter.—Messrs. A. P. Herbert and William Armstrong's children's play, "King of the Castle," is still enjoying much patronage, which is well deserved.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Little Nellie Kelly" is in the last week of its month's visit, and continues to prove a strong attraction. On all hands it is declared that this brilliant musical comedy is one of the best seen in Liverpool for many a long day.

OLYMPIA.—P., Moss' Empires, Ltd.; L. and M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Puss in Boots" pantomime is rattling along in fine style, attracting big audiences by reason of its many excellent features—picturesque and imposing scenery, lots of fun, and a splendid company which includes Billy Merson, Mona Vivian, and G. S. Melvin.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—A merry and lively revue entitled "The Side Show" is here, in charge of the Ray Bros.' Productions, in the cast being Fred Morgan (principal comedian), Decima St. Clair, Arthur Lewis, Edie Jeanette, Rex Parsons, Will Sellers, Peggy Ray, Mavis Graham, and Harry Arthurs.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Jazon and Montgomery's pantomime "Red Riding Hood" is doing good business. In the cast are Winifred Hammond, Pattie Regina, Nellie Le Breton, Elfreda Blanche, Wen Melbourne, Lune and Shaw, Lowe and Boden, Raymond Hunt, and Leona de Lisle.

MANCHESTER.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. J. G. Kelly's comic pantomime, "Goody Two Shoes," has moved here this week, and is going stronger than ever. Annie Rooney as Mary Ellen, and Chris. Moran as John Willie, are great assets to the show, which is packed with comic business as well as spectacular display. Specialities are contributed by Jack Brennan, Randolph Westwood, the Eight Little Duchesses, and the Four Wembley Girls, and Bebe Vivian makes a graceful and dashing Robin Hood, with Haydn Abbott, Harry Gibson, and Jack George supplementing the fun.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—"The Yellow Ticket," with big parts for Harry J. Clifford, Ethel Bracewell, and Edward E. Louis, and "Another Man's Wife," with Paul Neville, Amy Hardcastle, and Terry Davies in chief rôles, are excellent material for the talents of the Broadhead Repertory Players here this week. The policy of two plays weekly is proving quite successful.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—A big attraction here is the appearance of the Great Raymond, in a series of wonderful illusions and entertainments of varied character, incuding the farcical absurdity, "A Trip to Spookville." Also featured on the bill are Litzka, in selections on the harp; Miss India, in a novelty act; George Crowther, comedian; and Anita and Piero, in specialities.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A revue of high repute, "There You Are, Then," is keeping big audiences in good humour here this week. It may almost be said to exceed the speed limit in its sixty-miles-an-hour presentment of funny and elaborate episodes. Teddy Morris, Lily Hartley, Doris Crawford, and Rex L'Estrange are prominent in a big cast, and the features include the Alabama Syncopated Band.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A well-devised programme here includes strong variety turns by May Sherrard, Foster, Kershaw, the Three Athos, J. Adkin and Co., Damsell and Boy, Sari, and the Cardles.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt.—The Wylie-Tate production, "Leap Year," with George Robey, Marie Blanche, and the Gertrude Hoffman Girls in the cast, is still here (fourth week), drawing full houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson.—A fine vaudeville programme here this week includes Yvonne Arnaud, with Netta Wescott and Edwin Styles, in a smart playlet, "You Can't Beat Them"; Harry Thurston, in cameo types; Victoria Carmen and her Shadow; Nixon Grey, the popular comedian; the Warsaw Brothers, musical comedians; Olga Charna, soprano; and Auntie, "who could a-wheeling go."

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Charles Wyndham.—"Robin Hood" enters upon its third week with every sign of being even more successful than the preceding ones. At both performances on Saturday the houses were something of a record for the theatre. The musical side of the production is strong, and this is upheld by Miss Winifred O'Connor, Miss Louie Seckman, and Miss Elsa Cowie, Gordon Rennie, and Frankland Gray work well in the comedy scenes.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. Charles Wyndham.—The variety bill at this theatre this week includes Kirkby and Hudson, Johnson Clark, May Henderson, Denis O'Neil, and Leonard Fisher and Sylvia Lee, in artistic examples of ballroom dancing. Owing to double pneumonia, Peggy Wynne was unable to appear.

HIPPODROME.—M. Ds., Mr. W. Sley and Mr. T. Edwardes; R. M., Mr. F. Dudman Bromwich.—Robert Hale and Nora Delany take pride of place in the capital revue "Puppets," the novel opening where each performer is brought out of a showman's basket, whets one's curiosity for what is to come. The Puppets' dances are distinctly pleasing.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—The season of grand opera by the Carl Rosa Company is proving a big success. The second week's repertoire opened with "Fidelio," in which Mr. William Boland played the part of Florestan and Miss Beatrice Miranda that of Leonora. During the week "The Marriage of Figaro," "Samson and Delilah," "Romeo and Juliet," "Madam Buttery," "Tales of Hoffmann," and "Faust" are being presented.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool.—"Dick Whittington" is going merrily along. The specialities by Madame Victor's Juveniles, the Eight Bow Bells, and the Wallace Orton Quartette contribute largely to the general success.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus D., Mr. Bernard A. Hannah.—Mr. Tom Arnold is presenting the "Royal International Circus." The show includes riders, acrobats, trained horses, ponies, and Mlle. Woolford's Pigeons. The popular clown Doodles and August are responsible for great fun.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—The revue "Happy Hours," with Miss Shirley Kellogg as the leading lady, is the attraction here. It is a fine spectacular production, with beautiful dresses, pleasing dances and ensembles, and plenty of fun throughout its sixteen scenes. The excellent company includes Clarkson Rose, Fred Hastings, Gordon Keith, Dewey Gibson, Kitty Lee, Marjorie Lotinga, Olivette, the Happy Girls, and a beauty chorus.

PALACE THEATRE, ATTERCLIFFE.—P. and G. M., Mr. Arthur R. Walker.—Mr. George Morgan's pantomime "Cinderella" is the attraction here, and meeting with much approval. Specialities are given by Hengler's Circus; Mlle. D'Ulys, on the silver rings; Bros. Reldas; the Sadares, musical act; Sadler Elsie Four; and Eugene Stott and his Moon Maids.

At His Majesty's, ABERDEEN, Mrs. Patrick Campbell and her London company drew a very large audience on Monday evening with "The Second Mrs. Tanqueray." "Magda" and "The 13th Chair" also feature in the week's programme. At the Tivoli "Hello! Bill" is staged, while at the Palace Mr. Harry Lees' pantomime "Babes in the Wood" is the attraction.

At the Hippodrome, ACCRINGTON, the Imperial Grand Opera Co. is the attraction. On Monday, "Maritana"; Tuesday, "Daughter of the Regiment"; Wednesday, "Il Trovatore"; Thursday, "Faust"; Friday, "Lily of Killarney"; and Saturday, "The Bohemian Girl" is the programme submitted. An exceptionally strong cast includes Misses Ambra Reith, Janet Warburton, May Thorne, Rita Bell, Elsie Lynham, May Davis, Ethel May, Messrs. George Kay, Ramsey Thomsa, Albert Bond, James Bird, Clem Gordon, Reg. S. Wilcock. Speciality dancer, Miss Peggy Walton. Musical director, Mr. Victor Jerrold. At the Prince's, "The Cost of Beauty" is the attraction.

Jack Cromo's successful pantomime "Jack Horner," at the Theatre Royal, BATH, is playing to capacity. Bob Roberts as Sofiy has become a great local favourite, and Charles Harvey (Dame) and Edgar Sawyer (King) continue to keep the fun going with excellent results. Meg Hamilton as Lizzie is well to the fore in her eccentric comedy rôle; the Cycling Brocks' turn is watched with the keenest interest, and received with uproarious applause. At the Palace, Ashley's Stage Circus is once again attracting large audiences. At the Pump Room, in addition to the daily orchestral concerts, dancing is indulged in. On Saturday two recitals of dances in rhythmic expression and song interpretation are to be given by Michael Martin Harvey and Dame Parker.

At the Grand Opera House, BELFAST, Mr. Fred W. Warden's pantomime "Humpty Dumpty" is continuing its successful run. Crowded houses are the rule, and extra matinées are announced. Miss Jennie Benson, the vaudeville star, heads the bill at Royal Hippodrome, and is supported by a capital company. At the Empire Mr. Herbert Barnes presents a fine pantomime, "Babes in the Wood," which will run for a season of three weeks. The cast includes about fifty performers.

The attraction at the Theatre Royal, BLACKBURN, is the comedy "Plus Fours." Gar Kiddie presents his pantomime "Little Bo-Peep" at the Palace. Pa-Pa Parsons presents "Babes in the Wood" at the New Prince's Theatre, the specialities including the Lancashire Lasses.

"White Cargo," a vivid play of the Tropics, is at the BLACKPOOL Opera House. "Archie," a musical comedy, is at the Grand Theatre, with Norman Griffin and Maidie Andrews in leading parts. Jazon and Montgomery's pantomime "Bluebeard" is at the Palace of Varieties.

At the Theatre Royal, BOLTON, Mr. Robert Courtneidge's musical play "Catherine" is being played, Miss Sylvia Cecil playing the title-rôle. At the Grand Mr. Wm. De Lacy presents "Mother Hubbard," Mr. De Lacy and Amy Osborne enacting the principal parts.

At the Prince's, BRADFORD, Francis Laidler's pantomime "Robinson Crusoe" continues its successful run; "Mr. Tickle," with George Bass in the lead, is at the Alhambra; whilst at the Palace is "Served Hot," Mr. Teddy Curtiss playing the principal part.

At the Prince's, BRISTOL, the pantomime, "Goldilocks and the Three Bears," is scoring a great success. At the Theatre Royal, "Aladdin" is also doing extremely well, with Miss Winifred Ward as principal boy. At the Hippodrome, the variety bill includes Iris Delysia, with A. and L. Stroganoff, in "La Revue de la Danse"; Rupert Hazell, Eva Parke, and Pauline Crothers, in "Harmonylarity"; Plattier Brothers, acrobatic clowns; Alf. Thomas, Lewis Davenport, Doris Dene, and Ethel Hook. At the Empire a bright and attractive show is "Stepping Stones." At the Little, the company present "The Great Broxopp," a comedy in four acts.

At the Victoria, BURNLEY, Edward Dunstan's company, presented by J. Gordon Fleming, is appearing for a short season in "The Lady of Lyons," "Nell Gwynne," "Trilby," and "The Corsican Brothers." Jackson Owen's Company is paying a return visit to the Empire with the farcical revue "Episodes." Messrs. Kimberley, Tully and Jay present a musical revue, "British Made," to Palace patrons.

At the New Theatre, CAMBRIDGE, Alfred Butt (tour under the direction of Leslie Moreton and Guyton Heath) presents "Stop Flirting."

At Her Majesty's, CARLISLE, Mr. Harry Firth presents "The Babes in the Wood"; whilst at the Palace is "Sign On," with King and Benson in the lead.

At DEVONPORT Hippodrome Owen McGiveney is top of the bill in a marvellous quick-change sketch, entitled "Bill Sikes"; another clever number is provided by Billy Bennett in "Almost a Gentleman"; Hilda Ray's Nine Wonder Girls entertain with some accomplished singing and dancing; Ringle Bros.' number, "Fun in a Restaurant," is extremely amusing; and Jack Straw and Co. have a breezy nautical sketch, "When Jack Goes East."

At the Theatre Royal, DEWSBURY, Mr. C. E. Clarkson's production, "Puss in Boots," is the attraction. The bright and breezy comedy, captivating dancing, excellent singing of this show provide a great entertainment. At the Empire, the Don Productions present the pantomime, "Cinderella." The cast includes Miss Made Allan as the Prince, Harry Whitehead as the principal fun-maker; and specialities by Langford's Eight Sparklets, the Sherrys, Queenie Pickford, Sisters Delys, Talbert and Douglas, Babs Livesey, and Bert Thompson.

At the Grand, DONCASTER, Mr. Thomas F. Convery presents "Jack, the Giant Killer." The cast includes Victor Kelly, Bob Cromwell, Billy Rhodes, and Maisie Kirsop. Specialities by Amy Vanest's Eight Candies, the Eight Revels, Jessie Jay, Foster and Clayton, and O'Megara and Mayson. The Maxwell-Hallows Stock Co., at Arcadia, presents "The Speckled Band." The cast includes Mr. Terence Maxwell, Mr. Richard Ferris, Miss Doris Brookes, and Miss Lilian Hallows.

"The Dancing Barber" is presented at the DUDLEY Opera House by Alfred Zeitlin and Paul Murray.

At the King's Theatre, DUNDEE, is the delightful musical comedy "Betty," admirably presented by Macdonald and Young's company. Leonard Lorne as the Earl of Beverley and Mabel Churchman as Betty both win hearty appreciation; C. Haviland-Burke appears to advantage as the Duke of Crowburgh; as Lord and Lady Playne Hugh Kennedy and Madge Christopher score successfully; Herbert Williams as Jotte, the Court dressmaker, provides much fun, being ably supported by Mercia Gregori as Estelle, while the other rôles are all capitally filled. The third pantomime at the Victoria Theatre is "Humpty Dumpty," presented by the L.M.H. Productions. It is full of fun, and is shown in nine pretty scenes, the book, special music, and production being by Gordon Inglis. The principals include Martin and Holbein, May Dalziel, Gordon Inglis, and the Six Humpty Dumpty Girls. Other clever artists are Ina Harris, Albert Clark, Mamie Atkinson, Alice Charlton, Jack Short, Nancy Anthony, and Dolly Dandy. Herbert Mansfield's repertoire company open the 20th week of their successful season at the Queen's Theatre with "French Leave." Mr. Mansfield as Capt. Harry Glenister and Miss Jayne Grey as Mlle. Juliette gave splendid performances; while other rôles were in capable hands. At La Scala Captain Angus Buchanan, M.C., introduces his wonderful adventure film, "Crossing the Great Sahara." Native dances are performed by Ali and Sakari, the two Arabs who accompanied him throughout the journey. A strong attraction at the Kinnaird is Lillian Gish in "The White Sister," and "Captain Blood" is drawing big houses to the Palace.

At the Crown Theatre, ECCLES, the Broadhead Players present "A Butterfly on the Wheel." The various characters are ably depicted, and the play is beautifully staged.

At the Lyceum, EDINBURGH, Mr. Robert Evett's production of "Frasquita" enters upon the last week of its successful run here. The pantomimes "Dick Whittington" at the Royal, and "Cinderella" at the King's, are still attracting large audiences. Miss Florrie Forde and company are at the Empire with a bright, amusing pantomime "Jack and Jill." Miss Forde, as Peter Piper, gives an impersonation full of vivacity and humour, and her rendering of "Alabam" and other numbers is warmly applauded. Mr. Reg. Bolton is principal comedian, and as Peter's naughty brother he displays much drollery. Miss Babs McCulloch, a dainty comedy actress, and Miss Alice Ray, a graceful dancer, sustain the name parts; Miss Beatrice Eveline is a graceful Fairy Queen, and Mr. George Collins is a lively Dame Durden; and additional enjoyment is imparted to the audiences by the work of the Palladium Four, the Six Sunbeams, and the Stylish Steppers.

At the Tower Theatre, GOOLE, the Regent Productions present "Dick Whittington," produced by J. M. Jones, and under the direction of Mr. Ballard-Brown. The cast includes Miss Josie Gallimore (Dick), Ethel Manners, Trixie Kay, Phillis Grey and Tiny Terese, Harry Jay (as Idle Jack), Will Hatton, Tim Tait, Beatrice Harold's Six Brilliants, and the Twelve Smiling Beauties.

At the King's Theatre, GREENOCK, is Mr. J. Bannister Howard's company in "The Belle of New York." The cast includes Geo. H Asquin, George F. Burdett, Jos. R. Tate, Carson Hicks, Walter Uridge, A. B. Martin, R. T. Eight, Ogna Hicks, Eily Hazelton, Eileen Merrie, and Lily Lansdown.

"The Street Singer" is at the HALIFAX Theatre Royal. A strong company includes Ursula Hughes and Leedam Stanley. At the Grand Theatre "The Forty Thieves" is being staged. Archie Pitt's revue, "A Week's Pleasure," is being presented at the Palace.

Murray King and Clark's pantomime "Humpty-Dumpty" is at the Gaiety Theatre, HASTINGS.

At the Hippodrome, HUDDERSFIELD, Harry Day presents "Radios," an electrical revue. The cast includes George Clarke and Kitty Emson, supported by Gerald Osborne, Lily Burns, Ronald Brandon, Rolle and Anna Cuka, Kathleen Burchell, Eva Barnes, Tiny Mite, and Frank Major. Henry L. Osmond's pantomime "Goody Two Shoes" is at the Palace, with Tom E. Bradley as Lanky, Cliff Weir as Silly Jimmy, Fade Bond in the title-rôle, Ivy Lynn as Boy Blue, Babs Astor as Marjory, Agda Osmond as Jack Horner, Dorothy Eckford, Fairy, and F. Parry, Demon.

Will A. Jackson presents the second pantomime of the season, "Dick Whittington," at the KEIGHLEY Hippodrome. A strong cast includes Grace Wilson in the title-rôle and Jimmy Jewel as Idle Jack. The pantomime is brimful of comedy, and the scenery and dresses are elaborate.

The LEICESTER Royal Opera House pantomime, "Jack and the Beanstalk," which has again been entrusted to Fred Clements (the Skegness favourite), is doing very well. Mabel Hind has established herself a firm favourite as Jack; while Rob Currie and Jimmie Loft are mirth-provoking comedians. Other principal parts in this show are played by Isabel Hemsley, Enid Courtney, Marjorie Courtney, Edith Beverley, Betty Birtles, Kay Blake, George Baines, Fred Clifford, Arthur T. Lennard, and J. Rallis and Partner; while the various specialities by the Fuji Family, Valdo Bros., the Wallace Orton Male Voice Quartette, Twelve Little Columbines, and Mme. Winstanley's Six High Steppers, are all splendidly appreciated. Harry Foxwell's company, who played to record business last week with "Uncle Tom's Cabin" at the Theatre Royal, are presenting "The Pride of the Mill," in which Sheila Walsh is again scoring a big success. A Fred Karno production, "The Love Match," in seven scenes, in doing well at the Palace by a strong company, which includes Billy Danvers, Marie Ellis, Evelyn Sanders, Cyril Cobb, &c. While at the Pavilion "The Jog Trot," a cabaret revue, is pleasing large audiences. Among the many members of the cast are Arty Ash, Ted E. Cowley, Syd Parsons, George Lawrence, Reg. Wakefield, Doris Drewery, Cissie Morris, Olga Batty, Aban Pedder, and the Jog Trotter. "Beasts of Paradise" is very clearly shown on the bioscope.

At the Hippodrome, MARGATE, the Denville Stock Co. continue their successful season with "Under Two Flags."

At the Grand Opera House, MIDDLESBROUGH, the variety programme is headed by "Samson," who does wonderful feats with bars of iron and links of iron chains. Other good items are contributed by Peel and Curtis, comedians; Herbert La Martine and Teddy Sherry; Clay Keyes; Paddy Saunders, comedian; Larry Kemble and Georgina; and Minna Tomchansky, the Russian violiniste. At the Theatre Royal, the Millane Stock Company are presenting "The Yellow Ticket." At the Empire, a farce, "The Dare Devil," is being performed. A big cast includes George Mozart, who is great in a special comedy part; others who do well are Ann Moya, as Miss Pym; Bertha May, as Audrey; Sidney G. Smith, as Major Shotter; and A. Dane, as Gordon. At the Hippodrome is "Girl Shy," with Harold Lloyd in the principal part.

F. Leslie Moreton and Guyton Heath present "Chu Chin Chow" to crowded houses at the New Theatre, NORTHAMPTON. It is a well-staged production, and retains most of the original features, the realistic Eastern atmosphere being maintained throughout, while the beautiful costumes and quaint scenes harmonise in every way. Ernest Griffen plays the part of Abu Hasan, and Violet Carmen, as Zahret Al-Kulul, scores heavily in the more dramatic parts allotted to her. Cecil Wayne is admirably cast as Nur-al-Huda; Laurie Wensley is cleverly humorous as Ali Baba, and uses his excellent voice to good advantage. Fred Marshall gives a good rendering of the "Cobbler's Song"; and Rex Stuart, Sam Lockridge, and Gerald Blake are all worthy of special mention. Rhoda Ring makes an amorous Absolom, and all are well supported by Joan Tyler, Crawford Jamieson, Lillian Napier, Christine Santanna, Marie de Groot, Marjorie Meade, Sam Henry, and Dorothy Payne. The musical director is C. Philip Vierke.

At the Theatre Royal, NORTH SHIELDS, Mr. Arthur Sleep's company is appearing in "The Babes in the Wood."

"The Wandering Jew," a Horsfield and Woodward production, with Henry Hallatt in the name part and Miss Lettie Paxton, is at the Theatre Royal, NORWICH. "Me and My Gal" (Columbia Productions), with Brandon and Brand, Rosa Thornbury, and Violet Gaynor in the cast, is at the Hippodrome; and Annita Bronzi and the Farabonis at the Regent.

Henry Baynton is at the Grand, OLDHAM, in his repertoire of Shakespearean plays, supported by a first-class company. The bill includes "The Taming of the Shrew," "The Merchant of Venice," "Midsummer Night's Dream," "Romeo and Juliet," "Henry the Eighth," "As You Like It," and "Julius Cæsar." Pantomime is staged at the Palace, "Cinderella" being played by a strong company, with Ivy Wensley, Maud Hughes, Rosalie Jacobie, Mary Briggs, Allan Hanbury, Edgar Alfonso, Eddie Walker, Darty and Partner, Zio Sisters, and the Westminster Quartette. "A Trip to Paris," at the Royal, includes Jennie Russell, Betty and Nellie Mullender, Laura Butler, Siroto Leo Borisoffs, and Len Jackson. "Aladdin" is presented at the Colosseum, with Cicely Haines in the title-rôle, Betty Revils (Princess), Ina Lorimer (Widow Twankey), Irene and Hearne, Barbe and Barbette, Frank Monckton, Adele, Three Sprites, Four Vernes, and the O'San Girls.

(*Continued on page* 18.)

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THE REALM OF MUSIC.

AN EVENING OF PURCELL.

The League of Arts' promise of an evening of Purcell's music brought several hundreds of persons to the Great Hall of the University of London on Monday of last week. The choir have sung the choruses from "Dido and Æneas" before, and this time their performances showed the benefit of double preparation. They did better still later with "In These Delightful Pleasant Groves," out of "The Libertine"—an excellent piece of singing. Certain of the recitatives and the air "When I Am Laid in Earth," described by Mr. Shaw as the most wonderful song ever written, were agreeably sung by Effie Cotton and Christopher Mayson. Mr. Shaw also told the audience that no composer ever suffered as Purcell did from librettists, and that they had lost nothing by not having Nahum Tate's poem in the programme. But, from the sample he proceeded to give:

"Thus on the fateful banks of Nile
Weeps the abandoned crocodile,"

it could hardly have failed to contribute to the entertainment.

After "Dido" came a ballet called "The Sonnet," arranged by Penelope Spencer, and danced by the League of Arts dancers, dressed in the silks and satins and curled wigs of the Restoration period. This was a delightful affair—the story a triangle episode with a pretty fellow (Richard Austin) for apex, and two charming ladies (Dyta Morena and Aileen Etlinger) as the angles of the base. There was an amusing quarrel scene with much mock pummelling and great apparent expenditure of energy on the part of supporting friends, like the one in the "Beggar's Opera." A furious success might safely be predicted for this ballet in a revue. It was danced to the Suite in C and music from "Diocletian," and the "Faery Queen," which was played by the Kendal String Quartet. Other items in the diversified programme were the Chaconne, played by Miss Katherine Kendal and her colleagues, the Misses Dorothy Jones, Dorothy Brook, and Edith Hanson; some charming dances, founded on old English steps, by Miss Spencer, to the violin and piano sonata in G, and various other movements played by Miss Kendal and Miss Dorothe Laurence; and a group of six keyboard pieces, played by Mr. Shaw.

MADAME MARCHESI.

Among a number of songs in Madame Blanche Marchesi's programme at Æolian Hall included "by request" were Moret's "La Lettre," Debussy's "Mandoline," and Dvorák's "Als die alte Mutter." More than once before have her audiences heard these songs on her lips, and that their memories of them were abiding and pleasant is conclusively proved by their wanting to hear them again. This time the impressions carried away were as happy, no doubt, yet different. For it is certain that Madame Marchesi has never sung any one of the three exactly as she sang it on Wednesday. Hers is an art that does not stand still. She is an object-lesson to students in this as in many other things. A song once learnt and performed is not put aside as "repertory," never to be studied again; but on each occasion of its being wanted again, is looked at, as if it had never been seen before, from another point of view, and riper experience and knowledge are brought to bear upon words and music. Each performance has then something of a re-creation about it. It is the infinite capacity for taking pains over again. And perhaps here lies the difference between the interpretative artist who may be called great and the vast majority. The singing of many other French songs, with Italian stornelli and folk-songs, and lieder, was marked by the same insight and true musical feeling. Madame Marchesi was assisted by M. Francescatti, a French violinist, whose performance of the Mendelssohn concerto was, in the purely technical sense, about as brilliant as playing can be.

VOCAL AND PIANO RECITAL.

At Wigmore Hall a vocal and pianoforte recital was given by Madame Valentina Aksarova and Mr. Gerald Moore. It was a genuine pleasure to hear Mme. Aksarova again. This accomplished Russian soprano has the variety of style and the range of emotional expression to enable her to keep the listener's attention unwearied throughout the performance of many songs in one evening. And she has also the vocal means—a voice of ample range and warm quality; though she cannot be absolved from a charge of forcing in exciting moments. She more than sang the Russian songs; she lived in them; and the modern French examples were as cleverly presented. As for the Oriental influence on Russian composers she set out to show in Borodin's "Arabian Melody," Rachmaninov's "Georgian Song," and two of Rubenstein's, we have heard works here in which it is more marked. But the singer, no doubt, had reasons of personal suitability for her choice. Mr. Moore's playing is musical, thoughtful, and entirely free from ostentation. What he seems to need most now—to judge by his performance of César Franck's Prelude, Aria and Finale—is surer control of the lines of a big work. His performance of Ravel's "Sonatine" had a beautiful precision about it, and in this his tone was extremely pleasing.

THE LONDON TRIO.

There is not much left to say of the London Trio's performance of Tschaikovsky's Grand Trio, "In Memory of a Great Artist." Madame Amina Goodwin and her associates, Mr. Pecskai and Mr. W. E. Whitehouse, have played it often enough to have made it, as the phrase goes, their own. The important point about their playing of it at the concert in Wigmore Hall on Thursday is that it did not show any tendency towards the weakening of interest which long familiarity is supposed to engender. On the contrary, for the enthusiasm brought to the opening movement was sustained until the close of the last. The second movement proved particularly stimulating, the utmost significance and effectiveness being given to the famous variations by all three players. The rest of the afternoon was taken up by Chopin's Introduction and Polonaise, in which the graciousness of the 'cello part was emphasised by Mr. Whitehouse, and the brilliance of the piano part by Mme. Goodwin, and Parry's Partita in D minor, the violin played by Mr. Pecskai. Also there were songs sung with her usual taste and charm of style by Mme. Adelina Delines.

MR. DI VEROLI'S CONCERT.

The Tudor song composers have been so overworked of late that a reaction was bound to follow. Mr. Manlio Di Veroli's concert of modern English songs at Wigmore Hall was the first sign. The programme resolved itself into a representative selection from the output of Arnold Bax, Josef Holbrooke, Cyril Scott, Eugene Goossens, and C. Armstrong Gibbs. Many of these were songs one has gladly heard before, and will hear just as gladly again. For there is satisfaction to be gained from practised workmanship, even if the note of true inspiration is to seek, as it often was in this collection of, roughly, thirty songs. Some of the best were Mr. Armstrong Gibbs' "Little Salamander" and "Lullaby," Mr. Holbrook's "Come Not When I am Dead"—which, however, wears less well than one could have believed at first—and Mr. Scott's "Villanelle of Firelight" and "Spring Song." Mr. Goossens, one feels, is in the matter of song-writing still in the experimental stage. "The Pigeons" was an example of Mr. Bax's almost uncanny power to suggest "atmosphere." And, as an instance of his proneness to "painting the lily," one might point to the accompaniment of the French-Canadian melody, "Le Chant d'Isabeau."

The singers were Miss Mary Lobden, Miss Audrey Besant, and Miss Muriel Lawrence Kellie. The first-named has a very pretty soprano and a style of much charm. Miss Besant is a contralto. She should be warned not to over-sing her high tones, which were occasionally hard, but the voice is a good one. Miss Kellie was, perhaps, not at her best; her voice, though sweet, seemed frailer than it has before, and the unsteadiness of her tone and habit of attacking from under gave an impression of indefiniteness and indecision. Mr. Di Veroli accompanied at the piano throughout the evening.

To-night, at the Central Hall, Westminster, a concert will be given under the management of the Martyn Van-Lennep organisation, at which will appear the Misses Bernice Maple, Florence Sturgess, Winifred Tilbury, Elsie and Doris Cooper, Dorothy Whitby, and Mabel Newland; the Norcross Singers, and Lennep Orchestra. The Hospital for Sick Children in Great Ormond-street is to benefit from the sale of tickets. These, at popular prices, may be had from Worcester House, Worcester-street, S.W.1.

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WEDNESDAY, JANUARY 14, 1925.

BATTLE OF THE BROADCAST.

A PIQUANT situation has developed over the determination of MR. DONALD CALTHROP to broadcast the revue, "Yoicks" from the Kingsway Theatre.

"Yoicks" by Wireless.

Managers in the towns where the production is booked have intimated that they will cancel their contracts—a procedure that, it will be remembered, had the desired effect in regard to two productions over which a similar controversy arose. They will be legally entitled to do so in the cases in which contracts expressly provide for such a contingency.

On Saturday night the myriad patrons of "2 LO" heard the second act of the Kingsway production with undoubted gratification. Whether a performance under such circumstances will be entirely satisfactory, or whether it will induce those who heard part of "Yoicks" to pay to see the whole, is a problem that is not easy to solve. Evidence to the latter effect was supplied by the assertion that within twenty minutes of the close of the broadcast of the revue twelve pairs of seats for the week were booked by "listeners in."

The Managerial Ban.

MR. CALTHROP'S reply to the provincial managers who threaten to boycott him is to the effect that he will hire a portable theatre and give "Yoicks" on fairgrounds and other places. Moreover, he has had offers of public buildings in all parts of the country sufficient to enable him to book up a whole tour immediately.

The question will be considered at a meeting of the Broadcasting Committee of the theatrical industry to be held at the office of the Society of West End Managers, Shaftesbury-avenue, to-day. The Committee is representative of the London and provincial managers, concert party managers, those concerned with publishing rights and the officials of the National Association of Theatrical Employees. The last-mentioned Society is interesting itself in the matter because its Committee is of opinion that broadcasting of plays would throw numbers of their members out of work. Meanwhile, MR. CALTHROP has resigned his membership of the West End Managers' Society, as a protest against what in his opinion is intimidation.

MR. CALTHROP is one of the most public-spirited members of the profession. That was proved by his disinterested endeavours recently to reconcile the differences between the Actors' Association and the Stage Guild when he lent his theatre more than once for the purpose. He seems to be making practically a single-handed stand against the assured conviction of his fellow-managers, who have passed a resolution to the effect that the broadcasting of plays would be injurious to the theatrical business. MR. CALTHROP, however, is mistaken in concluding that the managerial associations are trying to bring intimidation to bear upon him. They are acting simply upon the principle of self-preservation. They have come to the conclusion that it would be suicide thus to give away their productions without any certainty of a return.

MR. CALTHROP obviously shares the opinion of the B.B.C., that there is no serious competition in broadcasting plays, but that it encourages listeners-in to follow up their hearing by a visit to the theatre. We are inclined to think that the broadcasting of a portion of a play would have the latter effect, but there is no guarantee that the radio programme would be restricted to a portion only. A performance obviously can only be given once, as the audience is practically an unchanging one, and the desire for an "encore" could not become articulate.

These considerations will doubtless be taken into account at to-day's meeting, when it is to be hoped that a unanimous decision will be arrived at, and that revolting members will fall in with the conclusions of the majority. It is extremely doubtful whether so elaborate a production as "Yoicks" could be made to pay in a travelling theatre or in public halls, and certainly it would not be seen to such advantage as on a properly appointed theatre. It is difficult, therefore, to see what MR. CALTHROP would gain by adhering to his decision to pick up the gauntlet thrown down by the managerial association. So far no particular harm, if any, has been done, and it would be quite consistent with reason for the managerial boycott to be withdrawn and for MR. CALTHROP to resume membership on the understanding that he would abide by the regulations laid down by the Society as a whole.

THE LYCEUM FOR LAUGHTER.

By GEORGE JACKLEY.

This is my fifth pantomime at the Lyceum—my fourth in five years.

I look upon pantomimes as a wonderful break, a delightful change from one's usual run of work. It takes one out of himself, so to speak — out of the stereotyped routine of his ordinary work, because of the various types of characters he has to play. That is why I am glad to be able to be a children's clown once again.

This goes to prove my contention that pantomime work is beneficial to an artist. It gives him plenty of scope for his abilities and makes him fit to return to his own business when pantomime finishes with a certain amount of ease.

Pantomime work at the Lyceum is intensely interesting because of the wonderful audiences that visit that theatre — audiences that enjoy hearing themselves laugh and who appreciate real rollicking fun. They pay for their seats with the full knowledge that they are out to be amused—out for a night of laughter. They are one of the finest audiences in show business to-day.

Two years ago I made a bet with a friend of mine that I would make the Lyceum audience laugh without their seeing me on the stage. I made one of my entrances on a whistle off the stage and this sent the audience into roars of laughter, which lasted until I made my appearance. And I won my bet.

It is as good to an artist to hear people laugh as it is for the audience to amuse themselves. After all, pantomimes are not for the serious-minded people; they are not for the high-brows. They are for those among us who like an entertainment that is full of mirth-provoking situations and comicalities.

We should be a dull nation indeed if we had no pantomimes

I sprang from a family of acrobats.

[*Photo, Fielding, Leeds.*
GEORGE JACKLEY.

Nathan Jackley, of the Jackley Wonders, was my father. He was one of the finest ground and lofty tumblers in the business. I was born an acrobat, and brought up in the circus world, and therefore I can turn my hand practically to anything, from walking the wire to riding a horse, from clowning to acrobatic work.

But pantomime is my ideal form of work. Not only does it entertain the children, but it pleases the grown-ups. It is a pleasure to see the little darlings enjoy the antics of those of us who provide the fun for them.

THE DRAMA IN AMERICA.

"The Youngest"—"Milgrim's Progress"—"Ladies of the Evening"—"Bluffing Bluffers"—"Old English."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 27.—"The Youngest," a comedy in three acts by Philip Barry, has just been produced by Robert Milton at the Gaiety Theatre. Mr. Barry is remembered as the author of "You and I," the Harvard Prize play of two seasons ago. The story of the play is the familiar theme of the artist brother not understood by the money-making members of his family. Nancy Blake, a young lady with ideas of her own, who comes to visit the Winslows, determines to straighten up this youngest brother, Richard Winslow, and make a man of him by showing confidence in him. As she puts it, she will call a mouse a lion and make it grow a mane. They discover that the father's will was made before the youngest son's birth, and that the estate, left entirely in the widow's hands, belongs in part to this son. Aided by a legal technicality and the scheming of Nancy Blake, the once brow-beaten Richard rises to a commanding position and dictates to his troublesome brothers, who have hitherto forced their wishes upon him. Henry Hull appears as Richard Winslow and plays the part to perfection. Genevieve Tobin has the rôle of Nancy Blake and gives a fine performance. Katherine Alexander is conspicuously good as Martha, a younger sister, and Effie Shannon must be credited with a delightful embodiment of the mother, Charlotte Winslow.

"Milgrim's Progress."

Louis Mann, the dialect comedian, is appearing at Wallack's Theatre in this three-act play by B. Harrison Orkow. It contains many amusing scenes and lines, the author having taken Mr. Mann's measure to a nicety, and the popular actor once more displays his ability in supplying comedy characteristic of the Jewish race. David Milgrim has a son and daughter who believe that their college education qualifies them to instruct their old-fashioned and, perhaps, stubborn, parent in the ways of the modern world. In most plays of this sort Dad comes out on top, but in this instance the youngsters prove to be right, and Dad loses, but not without a struggle. After slaving for many years in a small town to make both ends meet, David is suddenly blessed with wealth. He cannot adapt himself to the new order of things, but clings to the old ways, and the result is he leads a miserable existence. To add to his unhappiness his son Sam elopes with an actress, and when Sam becomes embroiled in a shooting affair Dad can stand it no longer, and in a moment of desperation gives away his entire fortune. However, everything turns out well in the end, and Dad gives in to the youngsters, who are supported in their attitude by their mother.

"Ladies of the Evening."

David Belasco has put on a play at the Lyceum Theatre that once upon a time might have been described as "daring," or even "shocking." In these sophisticated times, however, when the managers vie with each other in "going the limit," one is quite out of the fashion in being surprised at anything that is said or done on the stage. Besides, there is a great difference of opinion as to what is, or what should be, the limit. Some years ago the performances of "Mrs. Warren's Profession" were stopped by the New York police, and that seems almost incredible nowadays. The play under notice tells the story of a rich artist who wagers that he can reform a street-walker by treating her with kindness and sympathy. He takes her into his studio as a model, and they fall in love with each other. Presently, however, the girl hears something which causes her to believe that she is being used merely as a means of settling a bet, so she disappears and goes back to her former way of living. Then she becomes a waitress, and is supposed to be going straight again when the artist discovers her in a restaurant and offers to marry her. The play is in four acts, and was written by Milton Herbert Gropper. James Kirkwood, Vernon Steele, Beth Merrill and Edna Hibbard fill the principal rôles.

"Bluffing Bluffers."

Thompson Buchanan, the author of this three-act comedy, which James P. Beury is presenting at the Ambassador Theatre, has written a play about the game of bluff and the part it plays in American political and social life. On the opening night a crowded house gave the play an enthusiastic reception. Dr. Barnes, having failed to make a living as a medico in a small town, goes to see Breckenridge Bright, who is Senator Dawson's confidential man, and who owes him a large sum of money but has no intention of paying it. Bright persuades the doctor to become the head of a medical institution that is practically owned by Bright's cousin, an attractive widow, who is looking for another husband. The doctor establishes himself in pretentious quarters, employs a bogus Hindoo servant, acquires a swaggering air, and emulates the volubility of the man who has inducted him into his new position. By the time the play is over he has not only beaten the politicians at their own game, but has won the former fiancée of the political

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THE PLAY IN PARIS.

Chas. Macdona Players Return—Opera Anniversary—Bachelor Life—French Players in London—Cabaret Revues and New Gaity Theatre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—We have another Shaw season in Lutetia, with the return visit of the Macdona Players for a month at the Theatre Femina. This admirable company opened last Monday night in "Fanny's First Play," before a fashionable audience from the Anglo-American colonies here. Such an audience would appreciate the subtle humour of the London Irishman better than the French playgoer, no matter how well the latter may understand the author's vernacular. But what earned universal praise was the proficient manner in which the Macdona Players handled the work. The local critics have showered unstinted praise on all the members of the company. And despite their modesty, we will be sufficiently indiscreet as to name them:—Tom Mowbray (Gilbery in the first piece, and general manager for the repertoire), S. Esme Percy (Fanny's dad, and producer), Montague J. Wyatt (business manager), Charles Sewell, Philip Godfrey, G. E. Bancroft, John Bodington, Geo. S. Wray (Juggins, the valet), Arthur Claremont, Ernest Stidwell, Mmes. Florence Jackson (Darling Dora), Valerie Richards (as Margaret Knox), Stella Leigh, Bessie Rignold, Edith Ife, Molly Burns, and Dora Macdona (in the rôle of Fanny). We are promised a dozen of Shaw's plays during the present stay, "Mrs. Warren's Profession" (complete text) being given last night, with "Man and Superman" due this evening. On Wednesday we are promised "Major Barbara," and "Getting Married" next Saturday. The preliminary arrangements for the present visit to the Theatre Femina have been negotiated through Louis Hillier.

"Le Triomphe de l'Amour."

For the fiftieth anniversary of the opening of the present Opera building here, on Tuesday, M. Rouché revived the admirable ballet, "The Triumph of Love," written by the poet Quinault, and arranged by Benserade, music by Jean Baptiste Lully, which was first presented to the Court at Saint-Germain-en-Laye (near Paris)—corresponding to Hampton Court—on Jan. 21, 1681. It has been revived three times since that date, the last being in 1705. The ballet was danced by the royal circle, as customary in those days, noblemen and ladies of high rank alone appearing on the occasion of the creation. "Le Triomphe de l'Amour" of Lully can consequently be considered almost a novelty to-day, arranged by Leo Staats and danced by professionals, with Mlle. J. Schwartz as prima-donna. The orchestration has been revised by André Caplet, from the manuscript of Lully. This Florentin musician was the favourite of Louis XIV, and with Benserade organised the various entertainments given at Court. He was a prolific composer, judging by the number of operas and other musical works attributed to him, while he held the royal privilege of director of the Academy of Music. His ballets seem to have served as models later for Campro, Destouches and Rameau. As on the occasion of its premiere before the French Court in 1681, "Le Triomphe de l'Amour" served as an appropriate item for the half-century festival of Garnier's Opera building last Tuesday, and was declared a big success. The gala programme will be repeated several times this month.

Gaity Revue.

M. Leo Berryer, a Belgian entertainer, has pitched his tent in the French capital, and taken over the Fontaine Theatre, formerly occupied by the Deux Masques, which he has renamed the Gaity. It sounds quite familiar, particularly as Kiely has opened an all-night bar in the basement for dancing parties. The bill at this new Gaity is a revue by Max Eddy and Leo Berryer, produced by Seletienne, dances arranged by Pomé. There is a jazz band for the orchestra, rather damping the effects of clever lyrics. Indeed, this revue, from a literary point of view, is perhaps the best we have in town at present. And it is admirably played by Hardoux, Fred Marche, Robt. Sidonae, Rich Harnold, and Berryer, Mmes. Anna Rachel, Alexiane, Benja, Ida Ferrers, the Gaity Pome Girls and Boys. A most enjoyable soiree is assured at this resort, which is a neighbour of the new Moulin Rouge

"La Vie de Garcon."

Judging by the critics' reports in the dailies the new three-act comedy of Felix Gandera, "La Vie de Garçon," premièred last week at the Athenée, is disappointing. Michele is the stepdaughter of an aged entomologist at Avignon, and, growing weary of provincial monotony amidst the insects, she comes to Paris to earn her own bread and to enjoy the life of a bachelor (as the title indicates). She falls in love with a handsome fellow, and in a moment of thoughtlessness extends all the favours she is capable of giving. Then she realises her fault, hastens back to her country home disgusted with what she has discovered is "La Vie de Garçon." Fortunately the lover follows, secures the professor's promise of his stepdaughter's hand, and honour is saved by a marriage. The situations are somewhat drawn out, and the dialogue is not up to Gandera's usual smart style. Felix Huguenet, Lucien Rosenberg, Juvenet, Arnaudy, Mmes. A. Cassive and Madeleine Soria (Mme. L. Rosenberg) are clever people, and they do their level best to save the situation.

"Le Prince Charmant."

The Theatre Michel revived this delightful three-act comedy on Thursday, with Tristan Bernard, the author, as the uncle. The Prince Charmant is a tantalising young scamp who retains his wife's affection despite his escapades. He is the sort of genius we met in Shaw's "Doctor's Dilemma," but is longer in being found out, fascinating all the family by his refinement. Pierre de Guingand is likewise fascinating in the rôle of Le Prince Charmant. Bernard's "Le Cousin de Nantua" commences the bill. Mr. J. T. Grein has arranged for performances of "Le Prince Charmant" by the French Players in London for their seventh season at the Queenstown Club, under the stage management of George de Warfaz. The author has promised to attend, playing the rôle of the uncle, with Lilian Greuze as the wife.

"Face to Face."

As Christmas fare Max Viterbo presented a revue at the Chaumiere cabaret at Montmartre which is billed as "Face à Face," by Paul Giafferi and Eugene Wyl. This elaborate effort follows the usual ditties by notable chansonniers such as Paul Weill, Jacques Ferny, Martini, Geo. Joussain, Gaston Bertier, Wyl and Gabriello, some of whom appear in the revue to the best effect. There are several topical and political skits which cause much amusement. The Chaumiere is a small resort with all the pretensions of a little theatre, and the show offered rivals many of the larger legitimate houses.

"A Bout Portant."

At the Perchoir we have a similar situation with a two-act revue bearing the above title, by Jean Marsac, Maurice Mauclay, Robert Dieudonné and Paul Colline. We have often spoken of the Perchoir as the "down town" cabaret, being just off the grand boulevards, and therefore it will come as no surprise to learn "A Bout Portant" is one of the best entertainments of its category possible in a modern Parisian cabaret. A certain knowledge of the language, local slang and current events is necessary to enjoy the savoury dish. It is crammed with funny episodes for local consumption, interpreted by Serge Plaute, G. Lastry, Lenoir, Mmes. Kitty Kelly, Missia, Germaine Neville, Jane Sourza.

Another British Company Due.

Edward Sterling, manager of Ben Greet Players, is negotiating to visit Paris in March, at the Theatre Albert I, with Shakespeare's repertoire. Mr. Sterling will personally play Othello, and Basil Gill is listed for Hamlet.

(*Continued from preceding column.*)

gentleman with the gift of fluent speech. The play is quite entertaining, though at times vociferous. Edward H. Robins as Dr. Barnes, Roy Gordon as Breckenridge Bright, and Enid Markey as Josephine Dawson, play their parts effectively.

"Old English."

George Arliss has returned to the New York stage in triumph, having brought back with him a fine play from England, and one that gives him splendid opportunities. The character of Sylvanus Heythorp is interpreted by Mr. Arliss with understanding and effect, and Mr. Galsworthy's play has been enthusiastically received by the press and the public. In prominent rôles Cecile Dixon, Ivan F. Simpson, Irby Marshall, Stafford Dickens and Ethel Griffies do well.

Ruth Chatterton and her leading man, Ralph Forbes, were married on the 20th inst. at the Church of the Beloved Disciple in this city. After the ceremony the pair proceeded to the Shubert Theatre to give their matinée performance of "The Magnolia Lady" as usual. Miss Chatterton has been a Broadway star for several years under the management of Henry Miller. Mr. Forbes came to New York four months ago from London to appear in "Havoc."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Alexandra Carlisle, Thurs., Jan. 15.
Ivor Novello, Thursday, Jan. 15.
Sir J. Forbes-Robertson, Friday, Jan. 16.
Betty Hicks, Friday, Jan. 16.
Daisy Dormer, Friday, Jan. 16.
Billie (of Dollie and Billie), Friday, Jan. 16.
Olga Nethersole, Sunday, Jan. 18.
F. W. Chappelle, Sunday, Jan. 18.
H. Barrs, Monday, Jan. 19.
S. Dench, Monday, Jan. 19.
Matthew Boulton, Tuesday, Jan. 20.
Sir Oswald Stoll, Tuesday, Jan. 20.

"Poppy."

"Poppy" will finish its London run at the Gaiety Theatre on Saturday, Feb. 14, and a short provincial tour will follow immediately.

THE VARIETY WORLD.

Royal Performance at Alhambra—V.A.F. Annual Meeting—A Welcome Return—Pantomime Supper and Ball.

Alhambra Command Performance.

The sixth command performance in aid of the Variety Artists' Benevolent Fund and Institute will take place at the Alhambra on Feb. 12, when the King and Queen have announced their intention of being present. The whole of the proceeds will go to the Fund, as Sir Oswald Stoll is again defraying all the expenses.

V.A.F. Annual Meeting.

The 19th annual general meeting of the V.A.F. will be held on Sunday, the 25th inst., at 6.30 p.m., at the Horseshoe Hotel.

Mr. Albert Voyce, the chairman, will preside. All V.A.F. members who will be in London on that day are requested to attend, as business of a most important character is on the agenda for discussion.

V.A.F. Glasgow Meeting.

Mr. Albert Voyce, the chairman of the V.A.F., is to go to Glasgow on Saturday, to attend a specially-convened meeting of the V.A.F., to be held on Sunday afternoon at 3 o'clock at the Central Halls, Bath-street. Matters of interest to artists will be considered.

Ada Reeve's Return.

Miss Ada Reeve, the famous comedienne, who has been for some time touring Australia, is returning to England, and is due on Jan. 15. Mr. Charles Gulliver has secured her services, and Miss Reeve will appear at the Holborn Empire on Jan. 26, where she will give selections from her repertoire.

Pantomime Supper and Ball.

A pantomime ball and supper was held at the Café Royal, Halifax, in connection with the "Cinderella" production at the Theatre Royal, Halifax. Among the 250 people present were Norman R. Booth and Perci Leonard, of the Northern Theatres Circuit; Frank Maenaghten, Wally Stephenson (of the Palace, Halifax), J. Hinton (of the Grand, Halifax), Fred Reynolds, Jack Brennan, Maud Hughes, Wensley and Dale, Eddy Walker, Zio Sisters, Allen Hanbury, Edgar Alfonso, Darty and Partner, Rosalie Jacobie, Mary Briggs, and others of the "Cinderella" Co.; and Vi Driscoll, Ruby Howe, and Percy Mavis, from the Grand Theatre, Halifax.

This was the first function of its kind held in Halifax, and was so successful that it is proposed to make it an annual affair.

Stanley Lupino Indisposed.

We regret to learn that Stanley Lupino has had to go into the Duchess Nursing Home, Beaumont-street, W., for a nasal operation. He is under the charge of Dr. William Lloyd, of Brook-street. Stanley was due to appear in "Who's My Father," a musical farce (under the direction of Mr. Julian Wylie) at Hull this week.

Micky McConnell, who was Stanley Lupino's understudy for four years at the London Pavilion and at the Gaiety, is taking Stanley's part.

Magicians' Club.

Magicians and friends are looking forward to two club events in the shape of a ladies' night and the annual dinner (dates to be announced later). The organising of these functions is keeping Will Goldston and J. C. Pickstone very busy.

No Use to the Golfers.

The inclement weather recently has put a stop to vaudeville golfing activities, and there were no cards received for last Friday's Monthly Medal Competition.

The Monthly Bogey Competition will, weather permitting, take place at Sudbury on Friday week, the 23rd instant.

The £1 in Berlin.

According to mail advices from the president of the International Artists' Lodge of Berlin, with regard to the sending of money per post or by cheque to England, it is stated that the English pound is now worth 20 German marks. This, says the advices, is not because the mark has depreciated, but because the sterling has gone up in value.

The Wolves (Manchester Den).

The Wolves (Manchester Den) held their "Twelvthe Nighte Ceremonie" at Leslie's Pavilion, Manchester, on Jan. 6. It was a great success, and 300 people enjoyed the hot punch and cake, the latter made by Player Hartley. The ceremony was conducted by the First Player, the Rev. A. B. Wilson Woodhouse, and among the guests were Arthur Roberts, Marriott Edgar, Sydney Watson, Osborne and Perryer, Harry Leslie, Lottie Lennox, Mr. and Mrs. H. D. Moorhouse, Canon Dorrity, the Rev. Stuart Cundy, the Rev. A. F. Aldis, Dick Evans, and several members of the pantomime companies, the "Leap Year" company from the Palace, and Mr. and Miss Tree.

During the evening Prompter Paul Hall announced that the sum of £506 had been collected since the foundation of the Manchester Wolves in May, 1923.

The committee of the Manchester Variety Artistes' Ball has appointed Paul Hall to do the catering for their ball, to be held at the Free Trade Hall, Manchester, on Wednesday, Feb. 4.

"Cocktails."

A revue entitled "Cocktails" is in preparation, and will shortly be produced by a well-known management.

Eddie Morris.

As the run of "Poppy" at the Gaiety must conclude on the 14th of next month, Eddie Morris—who was booked for two more shows under the same management—has decided to resume his single act on the halls for a short season.

Victoria Monks.

At the South London on Monday week, that popular favourite, Victoria Monks, will commence another season in town. It was at this house that Miss Monks made her London début.

Hetty King in Durban.

A cable has been received from Hetty King, who opened at the Criterion, Durban, on the 5th inst., to the effect that she was introduced to an enormous house, hundreds being turned away. Her success was emphatic.

Lily Morris in New York.

A New York correspondent writes that Lily Morris opened up last week at the Hippodrome there, and was an instantaneous success. Her engagement has been extended for another week. Miss Morris had to do four numbers, and was afterwards compelled to make a speech before being allowed to leave the stage.

Entertaining the Children.

Mr. Harry J. Gulliver, the managing director of the Penge Empire, with the aid of Mr. Eric G. Merrie, the manager, and the staff of the hall, entertained over 2,000 youngsters to a New Year's treat. A very enjoyable show was given, and each child had a parcel of fruit, sweets, cakes, &c., presented to them on leaving.

The annual treat given by the directors of the Empress, Brixton, was attended by 1,600 boys and girls on the last day of the old year at this popular hall. The Mayor of Lambeth (Councillor W. L. Bragg), Alderman Lang Sims, Mr. Geo. B. Andrews, the Empress's popular manager, Mr. L. Fairfax, his assistant, and the musical director, Mr. W. Johnson, all took prominent parts, whilst an entertainment and gifts were much appreciated by the youngsters.

Neil Kenyon.

Now residing in Hampstead, Neil Kenyon has, we hear, been made a life member of the Hendon Golf Club. By the way, Neil is also an honorary member of two other clubs—the Clyde Cruising Club and the Highland Sportsmen Club of America.

The Late Paul Martinetti.

Mr. Albert Voyce has had a letter from Mrs. Paul Martinetti, who is staying at the Mustapha Hotel, Algiers, stating that the late Mr. Martinetti passed away at the British Nursing Home, in Algiers, where he had been lying indisposed for ten days. Mr. Martinetti died on Dec. 26, and, in accordance with local custom, he was buried on the following day at 4 p.m. The chief mourner was Mrs. Clara Martinetti, who was accompanied by the local doctor and nurse, the proprietor of the Mustapha Hotel, and two other friends.

"The Whirl of the World."

Owing to the dense fog and the difficulties of transport Mr. Charles Gulliver has decided to postpone the second edition of "The Whirl of the World" until to-night, the 14th.

"Puss in Boots" Ball.

At the Adelphi, Liverpool, to-morrow week, the 22nd inst., the "Puss in Boots" company from Olympia are giving a ball in aid of the V.A.B.F., which promises to be a big success. Miss Susie Belmore is one of the chief organisers, and is taking more than usual interest in the event, as this date also happens to be her birthday. She would be glad to hear from intending guests who desire to secure tickets.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild are pleased to announce that through the courtesy and kindness of André Charlot, Esq., who has lent them the Prince of Wales' Theatre for their annual matinée, it will take place on Tuesday, March 31.

The following promised ball donations have been received:—Miss Ella Retford and Lewis Jackson, Esq., £26 5s. each; Miss Dorothy Ward and Shaun Glenville, Esq., £15; Edward Bawn, Esq., £10 10s.; Bert Feldman, Esq., £10; Leslie J. Stewart, of the Hackney Furnishing Co., £5 5s.; George Barclay, Esq., £5; Morris Bolson, Esq., £1 1s.; per Miss Lottie Albert.

Miss Mildred Savill is thanked for a donation of £5 towards the Children Christmas Party, and Mrs. Charles Coborn and Miss Lottie Albert for their Ball donations of £5 5s. each.

Miss Jennie Hartley is thanked for a Christmas dinner collection of £3 10s., Mrs. Walford Bodie £3, and Mrs. Jack Weaver £1 19s. 6d., and Mrs. Jack Lane for a collection of 8s.

The Rialto Cinema Co. are thanked per Mr. J. V. Bryson for £25, being a part share of Sunday Cinema Shows.

"He Who Gets Slapped."

The film of Andreyev's famous play of circus life had a most successful première at the Tivoli on Monday. Two people in particular have reason to congratulate themselves in this connection—Victor Seastrom, who has produced with positive genius, and Lon Chaney, who, as the scientist-turned-clown, adds one more remarkable delineation to the gallery of his portraitures. Capital assistance is given throughout by a cast that includes Norma Shearer, Tully Marshall, Clyde Cook, Brandon Hurst, Marc McDermott, and John Gilbert; whilst the startling climax, in which the lion is let loose on the villains, is a triumph of realism. It is a Metro-Goldwyn Super Production.

Hero de Rance.

Appearing just now in pantomime at the Grand Theatre, Leeds, Hero de Rance, the gifted young composer, has been collaborating with Archibald de Bear for new numbers in the third edition of "The Punch Bowl," the latter being responsible for the lyrics, which include a waltz number for Blaney and Farrar called "Why?"

Annie Rooney.

Again presenting pantomime in the North, Annie Rooney supported by a strong cast played to excellent business with "Goody Two Shoes" last week at the Hippodrome, Hulme, Brenda White, who plays the Fairy Queen, was recently called upon to deputise for the Principal Boy, and gave a very creditable performance, being complimented by all concerned.

Great Raymond.

In Manchester last week we had an opportunity of seeing the new show being presented by the Great Raymond, who is due to make his appearance in town within the next few weeks. He will be assured of a hearty welcome after a long absence abroad.

Stars (and Stripes) at Princes.

American stars twinkled merrily in the firmament at New Princes the other night, when Mr. Beaumont Alexander entertained the leading American artists who are now brightening the cabarets and theatres of London to a reunion supper—the first of its kind that has been held in London. The guests came on after their own shows were over, and they dined together at two large tables, which were flanked by huge quadruple magnums of champagne—a striking commentary on the "dry" proclivities of our transatlantic cousins. After the New Princes cabaret was over many of the Americans gave turns on their own, these including Irving Caesar, who sang his "Mary" song, Renee Riano, the Fooshee Sisters, Del Chain, and Tom Archer. Altogether it was a festive night.

Bruce Green.

Playing the principal comedy part in "Aladdin" at the Shakespeare Theatre, Liverpool, Bruce Green, as Widow Twankey, has proved a big favourite. He receives valuable support from Lorna Ray—principal boy—in many scenes.

Phil Rallis.

At the afternoon performance last Saturday at the Olympia, Liverpool, Phil Rallis sustained a nasty fall and sprained his back. Although Phil continued his performance, it was doubtful if he would be able to work at night. Happily, Billy Merson came to the rescue and provided electric massage treatment, from which Phil derived great relief, and was able to carry on as usual.

Dorothy Belmore.

Having recovered from her recent indisposition, Dorothy Belmore was recommended by her medical adviser to take a trip abroad to sunny Spain for a month or two. We fancy that Miss Belmore must have misunderstood the doctor, as for the past few weeks she has visited sundry pantomimes in the North, and when we saw her in Liverpool on Saturday appeared to be none the worse for the experience, and was looking much better than when we last saw her in town.

Vint's Palace, Barry Dock.

The management and staff of Vint's Palace, Barry Dock, held their annual New Year's Eve gathering on the stage, when a most enjoyable time was spent. The toast of the evening—"Mr. and Mrs. Leon Vint"—was proposed by the general manager, Mr. Vivian Aldridge, and seconded by Mr. Alf. Davies, and received with musical honours and cheers. On behalf of the management and staff, a handsome wallet was sent to Mr. Leon Vint as a token of esteem and respect, with all good wishes for the New Year.

For South Africa.

Marie Lawton, and Mario De Pietro and Joan Revel sailed from Southampton on Friday last per R.M.S. Saxon to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Sam Rayne.

Featuring in "Peeps of 1925," Sam Rayne is in town with the show at the Hippodrome, Balham, this week, and being chief fun-maker, is much at home, and proves a great favourite.

London Theatres of Varieties, Ltd.

London Theatres of Varieties, Ltd. (Controlling the London Palladium and nearly 20 theatres in London, known as the Charles Gulliver Circuit), have declared an interim dividend on its ordinary shares of 5 per cent. actual, less tax, for the six months ended September last, being at the rate of 10 per cent. per annum.

M.H.A.R.A.

The 88th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, Jan. 7, when the following members were present:—Messrs. Michael Canning (vice-chairman of committee), who presided, Monte Bayly (hon. treasurer), Harry Marlow (hon. trustee), Cecil Morley, Alf Herald, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. A. Dickson, of the Lord Nelson Hotel, Dalton-in-Furness, was appointed as agent in that town. The question of the agency in Belfast was adjourned. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

Rupert Ingalese.

Rupert Ingalese, the juggler, opened his Australian season in Melbourne, and is now in his fifth week there. He reports wonderful business in vaudeville in that country.

Nixon Grey.

Nixon Grey was very successful at the Empire, New Cross, last week on his brief visit to town. He has some fine material, and an abundance of good stuff to follow it. Nixon is at the Hippodrome, Manchester, this week, and has, we hear, fixed up some good contracts last week. He has also been approached for the Colonies and America.

"A Week's Pleasure."

At the Palace, Burnley, last week, Archie Pitt produced his new revue, "A Week's Pleasure," which proved a winner from the word "go." It is a fine spectacular production in nine scenes, written and produced by Archie Pitt, and the dances and ensembles arranged by Gracie Fields. Special attention has been given to the comedy side of the show, and also the musical numbers. The cast is a very talented one, and includes Betty Fields, Walter Amner, Joe Bond, Hilda Fox, Tommie Fields, Edith Fields, Seph Jones, Harry Daniels, Gerald Burrows and Pat Adler, supported by the Twelve Tower Girls and the Famous Busby Band of Twelve. The revue is at Huddersfield this week, and shortly comes to town.

Victoria Carmen.

Since she returned from Australia the act of Victoria Carmen has been much in demand. She has been specially engaged to appear at the Hippo., Manchester, this week, and will be in town at the Alhambra shortly.

"Grumbles of 1925."

The visit of the revue "Grumbles of 1925" to the King's Theatre, Newcastle (Staffs), proved a strong attraction. The Five Jocks scored a great success, and the comedy of Neil Nelson was a great feature. Mr. Sid Newall, the popular manager of the King's, made a collection for the Poor Children's Clog Fund.

Death of George L. D'Arc.

We regret to record the death of Mr. George D'Arc, at D'Arc's Hotel, Tientsin, of which he was the proprietor. George D'Arc was a member of a well-known Cardiff family, and a much-travelled showman before he went to China just prior to the Boxer War. He established an hotel in the British Concession, close to where the Empire Theatre now is, but this building was burned down, and he moved to Rue St. Louis. He became the owner of the Dodega, and then Tatersalls. He was 58 years of age, and leaves a wife and one daughter, Mrs. Stephen Power. The funeral took place at Canton-road Cemetery, Tientsin.

The Hellkvists at Olympia.

An outstanding feature of the fair at Olympia this year, and certainly the biggest thrill, is "The Double Fire Dive" by the Hellkvists. These two (man and wife) ascend a specially constructed ladder; the woman takes her stand fifty feet above a tank, which appears to be absurdly small, with the man twenty feet higher. Both put on long and bulky skirts soaked in paraffin and set light to them, while at attendant below throws petrol into the tank and applies a torch. Then there is a deadly silence as the two dive from their platforms and rush through the air like flaming meteors into the burning tank. For a few moments the thousands of spectators are too amazed to speak, but as the Hellkvists clamber out of the tank, grotesque, grimy figures with masses of charred paper clinging to them, they are met with a roar of applause.

Thomas Priddy and the Musical Monarchs were specially engaged by Mr. Camille de Rhynal for the World's Dancing Championship, 1924-25, at the Queen's Hall, London. The outstanding features were "Sahara," "Golden West," and "Love is Just a Gamble," "Susquehana Home," "Out of a Million," "Lady of the Lake," "Eccentric," and "Dream Daddy."

"The Handy-Man."

"The Handy-Man," the naval fox-trot (which is also a good march) composed by Reginald Leyland, is at present much in demand at picture houses, dances, etc. This week it is being played at the Palladium, Brixton, the Empire Picture House, and at the Golden Domes, Streatham. It is published for the piano by Duff, Stewart & Co., who will forward band parts free on application from musical directors. "The Handy-Man" is also a great success on Parlophone records.

Dick Henderson in New York.

Dick Henderson had a wonderful "send-off" at Keith's 21st-street Theatre, New York, taking a number of curtains. American papers refer to the uniqueness of his act.

"Quickfire" at the Bedford.

The new show, "Quickfire," produced in town for the first time at the Bedford on Monday, was given a very good send-off and proved greatly to the liking of the audience. It has an excellent cast, and everyone worked in tip-top form toward the success of the production.

Barton and Ashley.

Just before the holidays we received an interesting letter from Barton and Ashley, who are meeting with one long success in "Money Talks." John has discarded the tramp make-up, and now appears clean-shaven. All being well, they expect to return here in September next. They wish to be remembered to all friends.

Scott Sanders.

Writing from Cape Town on the 2nd of last month, Scott Sanders tells us that he had a most enjoyable trip to the Cape in the company of Mr. and Mrs. Frank Fay. Scott stage-managed the usual concert on board, which was voted one of the best given on the "Arundel Castle."

Harry Pritchard.

Celebrating his fiftieth birthday recently, Harry Pritchard, the popular stage manager at New Cross, who has been here for many years, tells us that he has worked under several well-known managements, including the late Sir Herbert Tree, Chas. Frohman, also Mme. Pavlova, and was for seven years with Seymour Hicks. Prior to his present position Harry was resident stage-manager at the Savoy, Little, and Globe Theatres, which was followed by two and a half years as despatch-rider in France.

Hilda Stewart.

For the past ten months Hilda Stewart has been playing in her own production, "Has a Wife the Right?" which has met with much success throughout the provinces and in town. Miss Stewart is taking a well-earned rest for a few weeks, and commences another tour next month.

A. Harold Masters.

Mr. A. Harold Masters, who has been manager of the New Spa and Opera House, Bridlington, during the last nine months under the Corporation, has been appointed manager of entertainments to the Ilfracombe Corporation. Mr. Masters has gained a host of friends during his reign at Bridlington, and their best wishes go with him in his new appointment.

Nita and Coco.

Negotiations are now in hand for the appearance in London of two clever entertainers from the Continent, Nita and Coco, the Clown and a Lady, who have proved very successful in their musical extravaganza.

Georgie Harris.

Writing from the Mack Sennett studios in Los Angeles, Georgie Harris—who played with Chas. Austin in "Rockets" in Australia—tells us that he is now preparing to make his first picture. On his arrival out there Georgie was welcomed by Ben. Turpin and many other members of the Mack Sennett staff. Georgie says that in the whole course of his career he has never experienced the spirit of comradeship, and the will to assist and encourage that has been extended to him during his brief stay.

"TONICS,"
At South London Palace.

At this popular hall, so well managed by Mr. Bert Morley, a new revue, entitled "Tonics," is the attraction, and should prove a big one, for this week and for their tour. "Tonics" is one of those shows which leaves you asking for more. Everything is in proportion, laughter unstinted, good singing, grave and gay, excellent dancing and an extremely lively chorus. For the former, that clever comedian, Jack Warman, is responsible, ably seconded by Bert Arnold. Three episodes in which this pair are concerned, namely, "The Fire Station," "Better Than Work," and "The Harbour," caused hearty laughter. Delightful is the only word which describes the singing of Miss Dorothea Pinhoe, and she scored a triumph in her rendering of "Bird of Love Divine," the difficulties of which she easily surmounted. Two duets with Mr. Harry Fox, "In an Old-fashioned Garden" and that pretty ballad, "Sweethearts," gave Miss Pinhoe the chance of pleasing still more an appreciative audience. Mr. Fox gave a splendid song, "West of the Great Divide," which did justice to his voice, and was loudly applauded. Leon and Alys, dancers, were very successful, their eccentric dance commanded warm approval. Miss Brownie Burr did well with her singing of "The Fireman's Rag" and "The Girls Are Fond of a Sailor," and Dick Courtney is a good light comedian. Frank Lawson proved himself a character actor of great power. Jack Warman and his merry and tuneful colleagues should have a long and profitable tour in "Tonics."

"SCANDALS OF 1925,"
At the Poplar Hippodrome.

"Scandals of 1925," Mr. T. Elder Hearn's great success, splendidly produced by Jean Bedini, is described as the quickest show on earth, and certainly justifies the description, for there is a refreshing dash about the whole of the non-stop production which is capitally staged. Each scene is a pretty stage picture, the dresses are decidedly tasteful, and there are many delightful terpsichorean specialities throughout, the work of the Scandal Girls being particularly brilliant.

The revue consists of eighteen scenes or "scandals," into which some really funny burlesques are introduced, together with good music and singing, the humour of the two funmakers, Messrs. Chris. Silvester and Roy Land, keeping the house in roars of laughter. These two comedians are genuinely funny, extremely resourceful, and are responsible for some capital fooling, being most ably assisted throughout by Mr. Fred Tooze, a fine actor with a nice stage presence, and Mr. Harry Kynman, who is the possessor of a sweet tenor voice. Those charming artists, the "Dainty Danes," add much to the success of the production, for their delightful rendering of "Say It With a Ukulele," "Say It While Dancing," and "If I Can't Sing About My Mammy," brings them rounds of applause.

Miss Irene O'Darr makes a pretty picture throughout, and executes a clever dance in the circus scene, in which the London Columbia Band plays some tuneful selections. The real boxing of Jim Quinn and Tommy Cook is much enjoyed, and the burlesque boxing of the comedians is one of the titbits of the production.

PALLADIUM CHARITY MATINEE.

Despite Sunday's fog, the matinée at the Palladium in aid of the Elizabeth Garrett Anderson Hospital Extension Appeal Fund drew a decent-sized audience, and charming Miss Marie Tempest, who appeared at the end of the proceedings, announced that £300 had been realised.

A most enjoyable programme was provided by Miss Clara Serena, Miss Marion Browne, Miss Elizabeth Pollock, Miss Grace Ivell and Miss Vivian Worth, Mr. T. Durac Minogue, Mr. Morland Hay, Mr. Hubert Eisdell, Mr. Ernest H. Mills, Mr. Ivor Walters, Mr. Laurence Anderson, the Gresham Singers, Messrs. Layton and Johnstone, and the Kansas City Syncopated Band. Dame May Whitty, in a capital speech, explained the objects of the Appeal during the course of the afternoon.

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LONDON VARIETY THEATRES.

THE COLISEUM.

Some people believe that the girl of to-day is like her grandmother at heart, however unlike her in manners. The anonymous author of the new sketch at the Coliseum, however, believes our grandmothers had the manners of the girl of to-day, and the only change is a change of heart. Thus "Then and Now," the sketch in question, is very much inclined to be a satire. In the first half, dated 1840, a Margaret in a crinoline—though she is very disrespectful to her mother—flaunts wealthy Hugh and embraces poor, struggling Walter. In the second half, dated 1925, a cocktail-shaking Margaret jilts Walter and embraces a feeble, ancient, decayed Hugh, until she hears that his luxurious ways spell, not riches, but bankruptcy; then she repents and returns to Walter.

This is really a terrible indictment of what the newspapers like to call "the modern young girl." Its satirical note, however, is softened by Mary Glynne's tender charm in her playing, not only of the Margaret of 1840, but the Margaret of to-day. To see her drenched in tears of repentance is to believe that the cocktail-shaker never meant to be mercenary at all. And that is what her Walter believes, for Dennis Neilson-Terry makes him a frank, trusting, very likeable sort of fellow. Kitty de Legh is very sweet as the mother in each story, and John R. Turnbull wins a burst of applause all to himself for his distinct portraits of the Hughes, especially the one without sinews.

This week the Coliseum has drawn Jack Hylton's Band from across the road. Needless to say, the task of filling a larger auditorium with sonorous joys is nothing to these jazz experts. Their sounding brass and tinkling cymbals arouse as much enthusiasm as when played for the benefit of their staunch followers at Sir Oswald Stoll's other West End house. Gillie Potter, who made so favourable an impression at the Alhambra, is now repeating his success at the Coliseum. Edgar Beynon, the versatile vaudevillian, again makes us marvel at his accomplishments, and Horace Goldin introduces a new and effective "disappearing lady" trick into his repertoire.

The humour of Wylie Watson and Billy Rego causes "The Pirates" to be performed to a ripple of laughter, the sweet voice of Hope Charteris gives distinction to "Musical Revels," and the artistry of Henriette de Serris wins warm admiration for "Living Art Studies." The baby elephant and ponies of Chas. van Niekerk are lively companions, full of fun.

THE ALHAMBRA.

Peace, according to Harry Tate, whose opinion in sporting matters must be listened to, is necessary in billiards. In fact, he and his red-nosed partner make a bet of ten pounds that neither will speak during the hundred up. Of course, they both lose. But then, were they to know when they started that a railway was being constructed directly over their heads? Were they to know that hammers would fall from the ceiling on to the baize? Were they to know that when the red jumped off the table it would be lost, and only a tomato would be obtainable to take its place? These, moreover, are only a few of their difficulties. Even the handsome Alhambra attendant, of military bearing, who lends invaluable aid to bands and illusionists, takes their mind off their play by carrying a tray bearing glass, syphon and whiskey round the saloon in search of a claimant. As a consequence, we must congratulate him, as well as Harry Tate and his usual assistants, on a hilarious half-hour.

What good fortune is ours this week in having Harry Tate and Little Tich in the same bill! The latter, as the doctor's page and Johnny Green, is constantly inspired to add fresh bits of business, which are so successful that he has to repeat them. Among other mirth-makers there are Leslie Strange, whose imitations of various types, from an old man to an inebriated ex-officer, show a keen observation as well as a strong sense of fun. Dave Loch and Carrie Lomond present an Irish scene that has a refreshing air of novelty. There is a certain amount of plot, some excellent singing of well-known airs by Dave Loch, a spirited jig and some expressive humour in Carrie Lomond's jolly face.

In the guise of wandering street musicians, Dunio and Gegna gave an admirable entertainment with violin and 'cello. Rudinoff's "Studio Entertainment" combines dexterous drawing with no other materials than the smoke on an enamelled surface and whistling in imitation of birds. Layton and Johnstone's personal magnetism gives a powerful "punch" to their singing of "All Alone," "Little Black Buddie," "Hard-Hearted Hannah," and the phenomenally successful "It Ain't a Gonna Rain No Mo'." Lillian Burgiss again proves herself to be a vivacious ballad singer. Gautier's Animated Toyshop contains performing dogs and ponies.

ISLINGTON EMPIRE.

"All in Favour," presented by Mr. Tom Arnold at the Islington Empire this week, contains all the elements necessary to successful revue—topical scenes, sparkling music, clever dancing, first-class comedy, and a well-trained and beautifully dressed chorus.

Mr. Frederic Bentley, on whom the bulk of the work falls, is not only a clever comedian, but a straight actor of decided ability. He was given a very hearty reception. Mr. Stephen Adeson gives valuable assistance. Miss Clarice Clare and Miss Stella Esdaile effectively sang some tuneful numbers ably assisted by the Mostyn Quartette of male voices. All the remaining members of the company did excellent service, including the well-trained Tiller Girls. The show is beautifully mounted and was enthusiastically received.

VICTORIA PALACE.

Few variety artists occupy so warm a place in the affections of the public as does the famous Scottish comedian, Neil Kenyon. Consequently, the great welcome he received at the Victoria Palace on Monday, after a somewhat lengthy absence, occasioned no surprise. He introduced us, for the first time, to two more of the inhabitants of that village of quaint characters, Dunrobin. Our new acquaintances were the blacksmith and the bellman (the profession of the later is—or, perhaps, was—more generally known in England as that of the town crier, both like to find their occupations gone, the one owing to motor-cars, the other owing to broadcasting!

These two new studies of Mr. Kenyon's are delightfully humorous, and likely to equal in popularity anything that he has previously given us. They are well characterised, full of subtle wit, and the performance of them is as individual and artistic as the work of Kenyon always is.

William Burr and Daphne Hope, in "A Belle, a Beau, and a Balcony," a turn that has deservedly become popular, contribute a most amusing quarter of an hour of chatter and song, the musical items including "In England" and "When It's Honeysuckle-time in Yokohama." Bond Powell, in "A Song Show in Wedgwood," has a charming stage setting, and sings with vigour and great good humour "You've Got to Give 'Em Something to Remember You By" and "I Don't Want to Get Married." May Stevens, described as the versatile personality girl, has much success with a couple of excellent numbers and a clever Cockney character-study.

The Elgar Hudson Quintette were, unfortunately, without the services of Miss Hudson herself, she having been taken suddenly ill and removed to hospital on Monday afternoon, but a capable deputy had been obtained in Miss Pat Flannigan.

Howard Rogers causes much amusement with his impersonations of the characters at the 21st birthday of "Clarence Cuthbert"; the Five Junetros give a wonderful stilt and acrobatic turn, and "Our Palace Girls" are as popular as ever.

"FLIRTS AND SKIRTS," At Penge.

Mr. Albert de Courville's new revue, "Flirts and Skirts," at the Penge Empire Theatre, on Monday, contains all the essentials of a success. Comedy, song, dancing, and scenic effects are well blended. In the comedy line, Mr. Syd Howard, who is principal comedian, scores heavily. He is an artist of resource and initiative, and his work in such varied scenes as "A Lesson in Love," "Staunch Conservatives," "On and Off the Stage," "Washing the Baby," "Come Up, Fairy," and "Opening a Bank," and in a burlesque conjuring act, mark him as one of our leading revue comedians. His song, "What is Love?" with Miss Doris Lee, is well rendered. Miss Lee successfully lends aid in most of the comedy scenes. Miss Alva Harvey sings in fascinating style "I'm Tired of London," "Pickaninny Way," "Clinky," and "When the Music Dies Away," and Miss Cecilia Twyford uses a fine voice to advantage in "Bagdad," "Flirts and Skirts," "Dreamer of Dreams" and "Good Night, My Dear." Mr. Jack Sheridan is seen to advantage in most of the comedy scenes, and he also sings well "Warm, Wild, Weak and Willing," and brings the house down with his clever dance. Fred Rogerson's three-legged dance speciality is as adroit as it is unique, and Cliff Martell's dancing and "at the piano" speciality won him rounds of applause. Messrs. Reg. Edwards and Will Brooks and a good-looking chorus give able assistance. Mr. J. Brooke Davies is manager of the company.

Sammy Shields.

We are glad to hear from Sammy Shields that his son—who is with the South African Band—is doing exceptionally well just now, and is at present appearing at the Grand Theatre, Rotterdam. Their engagement has been extended for a further six months.

Jean Andrews.

Miss Jean Andrews, the golden-voiced soprano, left England in March to play the lead in "Brighter London" in South Africa, and owing to her great success was retained for "Little Nellie Kelly." Now, owing to continued success, she is playing principal boy in the Christmas panto. for the African Theatres, Ltd.

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Grand Second Edition.

2.30 THE NEW OXFORD. 8.0
"DICK WHITTINGTON."
WILKIE BARD (IDLE JACK).
MABEL GREEN (DICK WHITTINGTON).
DERRA DE MORODA.
BROS. EGBERT.
FRED. WHITTAKER.
ALFRED WRIGHT.
DOUGLAS BYNG.
VERA BRYER.
MARIE DOUGLAS.
TERRY'S JUVENILES.
DAPHNE BRAYNE.

6.30 HOLBORN EMP. 9.0
LITTLE TICH.
ALFREDO'S BAND with TERPSICHORE.
JOHNSON CLARK.
O'GORMAN BROS.
DOROTHY COLSTON.
ERNIE ROMA.
ARTHUR POND.
DOR & MONDE.
From January 26 for 2 weeks only, MISS ADA REEVE.
Matinees only, at 2.30, Miss Italia Conti's Production, "WHERE THE RAINBOW ENDS."

6.40 KILBURN EMPIRE 9.0
"IDEAS."
Including— JACK CLIFFORD, ROBERT McLACHLAN, DAN YOUNG, ISABELLE DILLON.

6.15 LEWISHAM HIP. 8.40
TUCKER.
WHIT CUNLIFFE.
MOODY'S CABARET BAND.
HAYMAN & FRANKLIN.
HARRISO BROS.
JACK LANE.
HENRIQUES.
SHIRLEY WHYTE.
FOX TROT COMPETITION.

6.40 CAMBERWELL PL. 9.0
"ALL IN FAVOUR."
A New Style Revue.
Starring— FREDERIC BENTLEY.

6.40 GRAND, Clapham J. 9.0
A Super Production in 9 Scenes—
"KHAKI,"
Featuring— ERNIE LOTINGA.

6.40 HAMMERSMITH PL. 9.0
The Vaudeville Theatre Production—
"THE LOOKING GLASS,"
Produced by Albert de Courville.
Starring— HARRY WELSH, The well-known Comedian of "WHIRLWIND" Fame.

6.40 ILFORD HIPPO. 9.0
THE GREAT CARMO.
The World's Colossus of Mystery.
In His £15,000 Musical Wonder Show, "MAGICAL MOMENTS."

6.40 SHOREDITCH OLY. 9.0
"THE DARE DEVIL,"
Including— GEORGE MOZART, ANN MOYA, BERTHA MAY, SYDNEY G. SMITH, ALEXANDER DANE.

6.30 CROYDON EMPIRE 8.45
TRIX SISTERS.
WHIT CUNLIFFE.
PERCY HONRI.
FYNE & HURLEY.
ROWLAND.
THE 4 CHRISTIES.
GEORGE LEE.
HAL WRIGHT.

6.40 ISLINGTON EMPIRE 9.0
ERNIE MAYNE
In a New Revue by Norman Lee,
"A WORKING GIRL."
Supported by— ELSIE LYTTON, GUY LATHOM, FRANK H. FOX, HARRY BICKLEY.

6.40 POPLAR HIPPO. 9.0
"THE FAMILY CIRCLE."
Written and Produced by Norman Lee.
Including— MARGARET HALSTAN, CHICK FARR, JOSIE FEARON.

6.40 WILLESDEN HIP. 9.0
Albert de Courville's New Revue—
"WONDERS."
Featuring— JOS. ALEXANDRE and IDA MAY CHADWICK.

6.40 ROTHERHITHE H.P.O. 9.0
"THE APPLE GARDEN."
By Carlton Wallace.

6.40 COLLINS'S. 9.0
A Startling Sensational Play entitled—
"A WARNING TO WOMEN"

GEORGIE WOOD

LONDON.

Mr. James Agate, in "The Sunday Times," said: "The best thing at the Hippodrome is the acting of Wee Georgie Wood. This famous boy impersonator would, with other stature, have been a 'legitimate' comedian of note. His hold of the stage is extraordinary, and George Alexander could have taught him nothing in the finesse of boudoir courtship. Does the gallery quite know what this actor means when he declares himself a philanderer? But Mr. Wood is too good a comedian to let a single point escape, and reinforces the confession with the statement that he is 'president of a clicking club.' Whereat the gods signify lustily that they have 'got' the young man."

"Carados," in "The Referee," said: "Of course, Wee Georgie Wood is quite a little tower of strength as Mother Goose's son Jack. He is really a small bunch of great drollery, acting and singing with rich resource and thorough artistry."

"Mr. London," in "The Daily Graphic," said: "THE REAL THING. No one who wants to laugh until his sides ache need stray further than the Hippodrome, where Georgie Wood, making a thorough nuisance of himself to his mother, is one of the most mirthful sights I have seen for a long time."

"The Times" said: "... and Wee Georgie Wood as Jack, the son of Mother Goose, are an entertaining trio, and between them provide the bulk of the humour of the entertainment. That they are so successful reflects great credit on them. One dialogue in particular between Jack and his mother stays in the memory as an exceptionally good piece of music-hall 'cross-talk.'"

"The Daily Telegraph" said: "Notwithstanding that fact that Wee Georgie Wood has been entertaining us these many years, he seems to grow not an inch taller or the least bit less boyish, and it is as the worldly-wise small boy in socks that he is intensely diverting."

"Masque," in "The Sunday Chronicle," said: "FUNNY JACK. Wee Georgie Wood's Jack is very funny indeed, and there is a long back-chat scene between him and Mother Goose that made the audience cry with laughter."

"The Daily Mirror" said: "Wee Georgie Wood is the perfect boy."

"The Daily Express" said: "Wee Georgie Wood has a lot to do and does it well."

"The Evening Standard" said: "Wee Georgie Wood is a most accomplished actor, and delights the house."

"The Evening News" said: Nothing could surpass Wee Georgie Wood as Mother Goose's son."

"The Sunday News" said: "Wee Georgie Wood is likely to become a great favourite."

"The Observer" said: "Quick wits and phenomenal personality."

Herbert Fargon in "The Sunday Pictorial" said: "Wee Georgie Wood is as shrewd an observer of children as Mr. Fred Conquest is of geese. If he could restrain a tendency to overdo the realism he would be a very fine artist indeed."

"The Daily Mail" said: "But Wee Georgie Wood, who played Mother Goose's son, contrived to win those laughs so necessary to pantomime."

"The Weekly Dispatch" said: "A large part of the honours fell to Wee Georgie Wood. He is developing, apart from his whimsical humour, something that looks suspiciously like real dramatic talent—and he still looks eight years old. How old is he?"

"The Sunday Herald" said: "Wee Georgie Wood! What can one say of him?" To me he is a never-ending source of delight. He is a child impersonator, afflicted, maybe, with a body of a child, who is also gifted so that he can view life with the eyes of a child. He is so supremely natural that every parent watches him with a tender smile of memory. He's a little genius."

Peter Page in "The Sunday Express" said: "Wee Georgie Wood is an uncannily clever mite, with a pleasant personality."

"Mr. Gossip" in "The Daily Sketch" said: "Then there is Wee Georgie Wood, who makes up in intelligence for what he lacks in inches. It is a good many years since I saw him in a pantomime at Kennington, but he still has the voice and appearance of a boy of eleven. His control over a vast audience is amazing, and he is a big success."

"The Daily Herald" said: "Wee Georgie Wood is a real acquisition. He plays with a finish rarely seen in this particular form of entertainment, and in his little sketch of the child who cannot remember his recitation is quite heart-breakingly realistic."

"The Playful Stallite" in "London Opinion," said: "Mother Goose's son is Wee Georgie Wood. (I've got to be very careful what I say about Wee Georgie Wood, lest I bankrupt him. The last time I saw him I gave him such a good notice that he spent a matter of £30 spreading it in a whole-page advertisement in a theatrical newspaper, the advertising manager of which didn't even send me a 5 per cent. commission!) But I've got to say that Wee Georgie Wood is a little genius; 'little' only because Nature has made him small. Had he been larger I feel confident there are few heights he could not have attained on the stage. When he's being childish, he is the perfect kid; when he gives Dorothy Ward a lesson in love-making he makes one feel that 'Fata Morgana' is one of those mild little plays to take a maiden aunt to."

(If it hadn't been for this "review" I probably shouldn't have advertised. Please see Editor re Commission.)

"MOTHER GOOSE"-LONDON HIPPODROME
RETURNING TO AUSTRALIA IN MARCH
AND AMERICA IN SEPTEMBER
DIRECTION - ERNEST EDELSTEN, ESQ.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 19, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 9 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

JERSEY ALHAMBRA.—Boughton and Esden.

JERSEY OPERA HOUSE.—Harold Reading's "Jack Horner."

SALISBURY PALACE.—"Hello! Uncle."

WEYMOUTH JUBILEE HALL.—Dick Ray's "Aladdin."

YEOVIL PALACE.—W. Ellis Slack "Mother Goose."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Matheson & Gow.

HAMILTON HIPPODROME (rehearsal, 1).—Mackie Productions present "Hop-Scotch."

IPSWICH HIPPODROME (rehearsal, 11.30).—Columbia Productions present "Me and My Gal."

IPSWICH LYCEUM THEATRE.—"Lilies of the Field."

NORWICH HIPPODROME (rehearsal, 2).—Imperial Productions present "Parish Relief."

NORWICH THEATRE ROYAL.—"The Rising Generation."

PAISLEY RINK PALACE (rehearsal, 12).—Great Como, Tom Colley, Rejane and Betty.

PAISLEY THEATRE (rehearsal, 12).—Beresford and Pearce present "Snacks."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Broadhead Players present "African Love."

ASHTON-UNDER-LYNE PAVILION THEATRE.—J. Adkin and Co., Pictures, and company as booked.

BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Daughter of Babylon."

ECCLES CROWN REPERTORY THEATRE

LIVERPOOL PAVILION THEATRE.—Three Athos, Harry Shiels and Co., W. H. Brand, Wal Langtry, Damsell and Boy, Jen Latona, Brazilian Trio, and company as booked.

MANCHESTER EMPRESS THEATRE.—Walter Bishop presents "Dick Whittington" Pantomime.

MANCHESTER HULME HIPPODROME.—Jazon and Montgomery present "Red Riding-Hood" Pantomime.

MANCHESTER JUNCTION THEATRE.—George Formby, jun., Pictures, Musical Maples.

MANCHESTER METROPOLE THEATRE.—Jazon and Montgomery present "Sinbad the Sailor" Pantomime.

MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Players present "Adventure of Lady Ursula."

MANCHESTER QUEEN'S PARK HIPPODROME.—Ernie Lotinga presents "The Room" Revue.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Norman Carroll, David Poole, Foster Kershaw, Sinclair and Co., Tom E. Hughes, Carr, Two Carrs, and company as booked.

SALFORD ROYAL HIPPODROME.—Annie Rooney presents "Goody Two Shoes" Pantomime.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Mrs. Kimberley's Panto., "Babes in the Wood."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Percy Holmshaw presents "Dick Whittington" Panto.

WEST BROMWICH THEATRE ROYAL.—Company as booked.

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Saltley and Nibs, Williams and Caldera, Bert Weston, Ann and Mac Macbeth, The Coronas, Senalag Family, Marcus.

BRADFORD.—J. Tully, R. Kimberley, and Jay Productions' "British Made."

BURNLEY.—Gar Kiddie's "Little Bo-Peep."

CARLISLE.—Henry L. Osmond's "Goody Two Shoes."

HALIFAX.—Edward J. Bieriot's "Dame Trot."

HUDDERSFIELD.—Archie Pitt's "A Week's Pleasure."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Arthur Sleep's "Fun in a Cabaret."

WARRINGTON.—King and Benson's "Sign On."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—"The Sport of Kings."

BURY THEATRE ROYAL.—J. Taylor's "Wild Oats."

DEWSBURY THEATRE ROYAL.—"Karno's Follies."

HALIFAX GRAND THEATRE.—"On the Panel."

HALIFAX THEATRE ROYAL.—"White Cargo."

HUDDERSFIELD HIPPODROME.—"Wangles of 1925."

ROCHDALE THEATRE ROYAL.—"Maid of the Mountains."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Charles Penrose presents Two Convivial Millionaires, Alba Tiberio, Rupert Hazell, Eight Empire Girls, with The Martinis, Enardo Brothers, Ring and Norval.

BIRMINGHAM GRAND (rehearsal, 1). —Ancaster, Jerry & Co., Cohan and Dorothy, St. Juste and Higgins, Little Pipifax and Co., Elgar Hudson Quintette, Sight Moss Girls, with The Martinis.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Robert Courtneidge presents Charles B. Cochran's production "Little Nellie Kelly."

CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "The Big Circus of 1925."

EDINBURGH EMPIRE (rehearsal, 12).—Florrie Forde's pantomime "Jack and Jill." Cast includes Florrie Forde and Reg. Bolton (2nd week).

FINSBURY PARK EMPIRE (rehearsal, 1).—Haig and Escoe, Cruikshank, Salerno ,Two Bobs, Robb Wilton, Burr and Hope, Carr Lynn.

GATESHEAD EMPIRE (rehearsal, 1).—"Beauty and the Beast."

GLASGOW ALHAMBRA (rehearsal, 11).—Julian Wylie presents "Brighter London."

GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents Moss' Empires pantomime, "The Forty Thieves." Cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.

GLASGOW EMPIRE (rehearsal, 11).—Denis O'Neil, Sosini and Wayo, Ann Codee, Wilson Hallett, Gus Fowler, Herschel Henlere, The Gladiators.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Sidney Burns presents "Pranks." Cast includes Rex London and Winnie Goodwin.

HULL PALACE (rehearsal, 1).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.

LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime, "Mother Goose."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.

NEWCASTLE EMPIRE (rehearsal, 1).—Jack Buchanan presents "Battling Butler." Cast includes Arthur Riscoe.

NEW CROSS EMPIRE (rehearsal, 1).—Fred Duprez and Harry X. Kaufman present "Mr. Manhattan." Cast includes Fred Duprez.

NEWPORT EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.

NOTTINGHAM EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka."

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood." Cast includes Louie Beckman, Frankland Gray, Gordon Rennie, Winifred O'Connor.

PRESTON EMPIRE (rehearsal, 11).—Company as booked.

SALFORD PALACE THEATRE (rehearsal, 1).—Joe O'Gorman presents "Irish, and Proud Of It."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Rebla, Nosi, and Osborne and Perryer.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Rattles."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Street Singer."

STRATFORD EMPIRE (rehearsal, 1).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Jim Jessiman and Elaine Rosslyn.

SUNDERLAND EMPIRE (rehearsal, 1).—"Lilac Time," including Courtice Pounds.

SWANSEA EMPIRE (rehearsal, 2).—Hinsle, assisted by Gertie Rees, The Melvilles, Ella Shields, Ernest Hastings, Lapp and Habel, Elkins, Fay and Elkins, Chas. Ulrick.

VICTORIA PALACE (rehearsal, 11.30).—Harry Herbert, Rigoletto Bros. and Swanson Sisters, "Our Palace Girls," Chain and Archer, Ten Loonies, Wood and Zola, Polly Meadows.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Last Waltz."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"A Week in a Night."

BRIGHTON HIPPODROME (rehearsal, 12).—"Poppy."

LEEDS HIPPODROME (rehearsal, 12).—"Casey's Court."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Melody Box."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Cinderella."

PARIS ALHAMBRA.—Period commencing Jan. 9, 1925:—Les Bastiens, Halma, Caron Troupe, Masa Takahashi, Mde. A. Calzelli, Max Rogee, Kama Kura Family, Three Onotos, Artemus, Buchanan Bros., Mogadors, Maria and Montes, Auroras, Anna Militch, Alibert, Andre Gauthier and Co.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Golden West."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Nine O'clock Revue."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Whispers."

SOUTHEND HIPPODROME (rehearsal, 12).—"Mam'zelle Kiki."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Love and Laughter."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Arthur De Courville presents "The Whirlwind."

AYR PAVILION THEATRE (rehearsal, 1).—"Babes in the Wood."

BATH PALACE.—"10 to 1 On" Revue.

BELFAST EMPIRE (rehearsal, 12.30).—Herbert Barnes' "Babes in the Wood."

BLOOMSBURY CINEMA.—Howard Bellman.

COVENTRY HIPPODROME (rehearsal, 1).—"Nelly Dean."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"The Cabaret Girl."

EDMONTON EMPIRE (rehearsal, 12).—Jack Gallagher presents "Wake Up."

EXETER HIPPODROME.—Miss Lily Long, Robb Daymar, Four Maids of Harlech, The Cardles, Delvaine's Marionettes, Jack Delino and Partner.

GLASGOW PAVILION.—Playgoers' Syn-

(Continued at foot of col. 3.)

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AMERICA AS AN ACTOR SEES IT.

By LUPINO LANE.

A man's success or failure in this country depends entirely on himself. He must remember that he is in a strange country, and that he cannot expect to revolutionise the customs of the people, for they have their way of doing things, just as Old Country people have.

So my first word is, that anyone who would succeed, must first of all accustom himself to the habits and conditions of the country. Then again, from an artist's point of view, my impression of the American tastes, as far as stage work is concerned, is

(Photo, Fielding, Leeds.

that they demand originality and versatility. Americans appreciate good dancing, and very characteristically they like speed in a performer.

Since the American public is particularly amusement-loving, an actor cannot indulge in cracking old-time jokes or gags. If he ever attempts to do that he finds to his dismay that the audience has "beat him to it," and his listeners have anticipated the point before he gets there.

Being a country of wide open spaces, and also a young nation, there are not the petty jealousies and envy which exist in so many quarters in England. As a matter of fact, on this side of the Atlantic, one finds, in nine times out of ten, brother artists who will not only advise, encourage and assist him generally, but that they will actually go out of their way to suggest improvements and gags for his performance. To use one of our own expressions, if "you get under their skin," and just be a "regular guy," the treatment meted out by members of the theatrical profession of America is genuinely sincere, and all that anyone could expect.

There is an expression sometimes used here regarding a forthcoming performance, or act, "It is too English," but when the American theatregoer actually sees the performance he is delighted with it. The explanation of this is that the description never appeals to his imagination. He depends more on his sense of vision than we do in England. From this very fact the artist trying out something new finds many a pleasant surprise awaiting him, an experience I have frequently had.

The two countries have a different sense of humour. For instance, the American public, to my mind, like being fooled—metaphorically speaking. The artist over here, as a rule, keeps more up-to-date. This is imperative, especially in the case of stars. Audiences over here will not stand for old stuff. A few of their chosen idols may succeed in getting last season's business over the footlights, but such cases are the exception. As a matter of fact, every night on the American stage is a "first night." A last year's triumph doesn't mean anything to an artist's subsequent success, unless he gives his audience new material.

In speaking of American vaudeville, I must say the managers have the right viewpoint in the matter of giving fair play, and in so doing they invariably get the very best out of an artist. Suggestions and constructive advice are freely given to the younger members of the profession, thus enabling them to do better work, and advance more rapidly.

To my way of thinking, the absence of such timely assistance has been one of the causes of the downfall of vaudeville in England. The old custom of signing up artists for long-term contracts, and discouraging the legitimate efforts of less-experienced men, was not only a short-sighted policy on the part of the managers, but was also detrimental to the profession generally.

Everyone knows the result of such a procedure has been disastrous to the best interests of the stage, for when the old stars passed away there were no younger men left to take their places.

So I again say that America is a land of promise to any young man with initiative and a determination to succeed in his profession.

(Continued from previous col.)

dicate present "Tom, Tom, the Piper's Son."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Merry Widow."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "A Trip to Paris."

GREAT YARMOUTH HIPPODROME.—"The Real Stuff" Revue.

ILFORD PREMIER CINEMA (rehearsal, 12).—Le Mounier, Grace Cunard.

KEIGHLEY HIPPODROME (rehearsal, 12).—Tom Walls and Leslie Henson, Ltd., presents "It Pays to Advertise."

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Moreton and Heath present "Stop Flirting."

LEITH ALHAMBRA (rehearsal, 12).—Loch and Lomond, Willie Lindsay, Ronald and Kinniburgh, Mackenzie Reid, "Poosie Nanzie," Lyndon and Moore, Allen and Gordon.

LONDON, SHOREDITCH.—Ted Clark and Bob Roberts, Ad Gerland and Macawbers, J. A. Powers, Nellie Brierley and Will Proud, H. D. Adams, Nat Gould and Val Gordon, Murphy and Mack, Evelyn Kirby and Bay Harrington, Jack Dodds, Billy Vardel Trio, Platt Prior and Vivienne, Nell and Braddy Shaw.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Maid of the Mountains."

PENGE EMPIRE (rehearsal, 12).—"Tons of Money."

QUEEN'S THEATRE, POPLAR (rehearsal, 12).—Samson, Louie Louise, Paddy Saunders, Kemble and Morton, Gould and Gordon, Clay Keyes, Florence Yaymen, Pathé.

READING PALACE THEATRE.—"Going Up."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Russell Carr, Eric Godley, and pictures.

ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents Nixon Grey, Dakotas, Lena Brown, Jimmy Law and 6 Supremes, Griff, Billy French, and "Auntie."

ST. JAMES'S CINEMA.—Sig. Enrico Muzio.

TOTTENHAM PALACE (rehearsal, 12.30). Van Delfts, Terry and Yorke.

WALSALL PICTURE HOUSE (rehearsal, 11).—Clevoner, Andy Carr.

SCOTTISH VARIETY ARTISTS' MEETING.

Another well-attended meeting of the Scottish variety artists was held in the Central Halls, Bath-street, Glasgow, on Sunday, when further correspondence with the V.A.F. headquarters—regarding the re-establishment of the Glasgow office of the V.A.F.—was under consideration. The chairman (Mr. James Perston), in opening the proceedings, said he was glad to see such a good attendance, and he very heartily welcomed to that meeting several lady members of the profession; at the same time hoped that there would be an increasing number of ladies at all future meetings.

It was intimated by Mr. Joe Anderson that—acting on the instructions received at the previous meeting—he had communicated with the V.A.F. headquarters the resolution to re-establish the Glasgow office, and to appoint Mr. George Westland as the Scottish representative. This resolution had duly been placed before the V.A.F. headquarters, when it was unanimously resolved that arrangements should be made to open a V.A.F. branch office at Glasgow at a rent to be approved by the main central committee; while it had further been resolved that Mr. Voyce should come to Glasgow on Sunday, Jan. 18, for the purpose of addressing a meeting of the Scottish members of the V.A.F. with a view of reconstituting the Scottish branch. In his letter Mr. Voyce added that he would be glad if he (Mr. Anderson) could make it convenient, in conjunction with Mr. Westland, to approach as many Scottish members as possible so that they might have the opportunity of attending this meeting in order to discuss ways and means for the appointment of a Scottish representative and the re-establishment of the V.A.F. office in Glasgow.

Commenting upon this letter, the chairman said that they could congratulate themselves on the fact that the Glasgow office was now on the point of being definitely re-established, and he thought that that was a big victory for Scottish artists. That there was great enthusiasm being shown in this movement was evident by the fact that each successive meeting held in the Central Halls had been better attended than its predecessors, and that afternoon they had certainly a most representative meeting. They had been asking nothing out of reason—they had merely asked that the Glasgow office be reopened, and that this should be in charge of a V.A.F. representative—and their demands were being acceded to.

After a long discussion it was resolved to give Mr. Voyce the opportunity of addressing a V.A.F. meeting in Glasgow on the following Sunday (Jan. 18), and it was agreed that Mr. Westland should communicate this decision to Mr. Voyce on behalf of the Scottish members of the V.A.F. In concluding the proceedings the chairman expressed the hope that they would have another good meeting on this particular Sunday, and meantime (in accordance with a request which had been made in the letter from headquarters) they would be able to send forward to Mr. Voyce the names of all the V.A.F. members who had supported the resolution which had already been sent up to London. He (Mr. Perston) thought that this would show that a very good proportion of V.A.F. members had been attending these meetings, and there was no doubt that other members who could not attend the meetings because they were out of town were heartily in sympathy with the steps which had been taken in this matter.

"She" to be Filmed.

Rider Haggard's "She" is to be filmed by an Anglo-American organisation in Germany. Carlyle Blackwell has been cast for the part of Leo.

NEIL KENYON
In New Cameos.

EXCERPTS FROM SCOTTISH PRESS.

Edinburgh.

Neil Kenyon in two Scottish character studies extracts much humour from the onward march of progress.
Scotsman, 30/12/24.

. . . fully maintained his reputation as a Scottish comedian of the first order. . . . He is a great favourite, and the large audiences were kept rocking with laughter.
Herald, 30/12/24.

The onward march of science has provided Neil Kenyon with inspiration and . . . he is equally entertaining.
Edinburgh Evening News, 30/12/24.

. . . had many satirical and witty things to say, . . . which remarks kept the audiences laughing heartily, and Kenyon's artistry is subtly clever.
Edinburgh Dispatch, 30/12/24.

Glasgow.

. . . the quaint humour of this artist, who has lost none of his talent for impersonating old Scottish characters. This week he is confining himself to new Dunrobin cameos. . . . Altogether Neil Kenyon's humour and personality have something that captivates both old and young.
Herald, 6/1/25.

. . . Dialogue, humour and sentiment give him scope for his humanity, versatility and subtlety.
Bulletin and Scots' Pictorial, 6/1/25.

. . . full of sly Scottish humour and pawky hits, which Kenyon puts over with telling effect.
Record and Mail, 6/1/25.

Once again he fully proved his popularity when he appeared in two Scottish character skits. . . . In both he gave a splendid impersonation. . . . Kenyon's humour is still as pawky as ever, and the audience was not slow to show its appreciation.
Evening News, 6/1/25.

I have seldom seen him so much at ease.
Times, 6/1/25.

ARRANGEMENTS COMPLETE.
Foster's Agency.

TOM HEATHFIELD
In Town This Week—BEDFORD PALACE.
HANDING OUT COMEDY IN
"QUICK FIRE"
All Coms.—PLAYGOERS' CLUB.

A NEW OPERA.

If rumour lies not, and the Grand Opera Syndicate does give a summer season at Covent Garden, we may hear the first performance in England of Baron Frederic d'Erlanger's opera, "Noel," which has achieved a great success at the Royal Opera, Stockholm, with Goeta Ljungberg, who became a favourite with the London public last year in the rôle of the heroine. Eminent critics present at the production refer to the lyrical charm of the music, to its melodious fascination, and to the massive choral effects obtained in the second act. Baron Frederic, who is well known to Londoners as a director of the Grand Opera Syndicate, and as the composer of several operas, notably "Tess," and "Inez Mendo," has been fortunate in this instance in securing a really dramatic libretto, the authors of "Noel" being Paul and Jeanne Ferrier, and he was specially lucky in having Mme. Ljungberg, as the interpreter of his heroine, for the critics state that she was equally brilliant as singer and as actress.

The story relates to a woman who has been persuaded to forsake her sweetheart by a treacherous man who takes her to Paris and after a while deserts her. She returns to her native village on Christmas Eve with her baby, and, starving, she goes for help to the house of her former lover, but is refused admission. In her distress she thinks of drowning herself, but the child in her arms brings back sanity. Seeing the priest enter the church to prepare for the midnight Mass, followed shortly by her former sweetheart and his bride, she decides to seek rest and consolation in the holy building. The scene of the second act takes place in the church during the Mass, in which the composer has provided some very emotional music. The engaged couple are at their devotions; far away sits Madeleine with her baby. She hears the choir singing Adeste Fideles, and watches the congregation depart. Then, hoping for the best for her offspring, she staggers to the representation of the Sacred Manger, and, taking the wax image of the Holy Infant, she puts her child in its place and creeps out into the street. A verger comes to extinguish the candles, sees the infant breathing, and runs to the priest to tell him that a miracle has happened. The priest, at his wits' end, mercifully decides to take the child away and risk the remarks of his punctilious housekeeper. The last act takes place in a hospital on Christmas day, where the delirious Madeleine is hugging the wax figure. "Life consists of contrasts," says the unsuspecting priest as he enters the ward, adding that he has just left a marriage ceremony. Soon afterwards the bride and bridegroom enter the hospital, desirous of starting their new life with a charitable deed. The bridegroom recognises the voice of the unfortunate woman, and as she dies the young couple decide, after an explanation from the priest, to adopt the child and call him Noel, with which declaration the curtain slowly falls.

The second of the International Symphony Concerts, organised by the British Broadcasting Co., will take place at Covent Garden to-morrow night at eight. Ernest Ansermet, who is no stranger to the opera house, is the conductor. The *clou* of the programme—an interesting one throughout—is a performance of Elgar's violin concerto with Albert Sammons as soloist. For the rest the orchestra will be heard alone, in Beethoven's Symphony in C minor, the "Oberon" overture, Debussy's "L'Après-midi d'un faune," and Stravinsky's "Fire-Bird" suite.

"THE LILIES OF THE FIELD."

The Stage Club gave an excellent performance of J. Hastings Turner's comedy at Cripplegate Theatre recently in aid of the Adair Wounded Fund, under the direction of Sydney Ewart. The dear old rev. gentleman of Wilfred Brooks could hardly have been bettered. Olive Errock gave a crisp, incisive character-sketch as Ann's mother. Cissie Hood was charming as Ann. Topsy Shaw was delightful as the ebullient Catherine, and Thelma G. Smith showed emotional ability of no mean order as the other twin sister Elizabeth. Leslie Wissler made a good impression as Bryan Ropes, and Madeline Hovenden and Clara Samson, and A. M. Wither as Barnaby also did well in small parts.

The Pioneer Agency have a certain drawing card in their topical film "London's Night Life on the Screen," and the huge audience that was present at the Palace Theatre on Friday were enthusiastic in their appreciation of the depiction of the cabaret shows in the principal London hotels and night clubs. Jack Hylton's band, in addition to selecting and playing the music at the trade show, are prominently featured in the episode allotted to the Piccadilly Hotel.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (BLISS). — Jan. 12, Hippo., Ipswich.
ALADDIN (HIGHLEY). — Jan. 12, County, Bedford; 19, Grand, Derby.
ALADDIN (PARKIN). — Jan. 12, Col., Oldham; 19, New Mills.
ALADDIN (SALBERG).—Jan. 12, Hippo., Leeds.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—Jan. 12, Grand, Blackpool.
BABES IN THE WOOD (DESMOND).—Jan. 12, Royal, Seaham Harbour; 19, Globe, Consett.
BABES IN THE WOOD (FIRTH).—Jan. 12, H.M., Carlisle.
BABES IN THE WOOD (VENTOM SWIFT).—Jan. 12, Hippo., Preston; 19, Palace, Newcastle.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Jan. 12, Hippo., Rochdale.
BATTLING BUTLER.—Jan. 12, Empire, Glasgow; 19, Empire, Newcastle.
BAYNTON, HENRY.—Jan. 12, Oldham; 19, Preston.
BEAUTY AND THE BEAST (GRAPHO).—Jan. 12, Hippo., Altrincham.
BEAUTY AND THE BEAST (JAZON AND MONTGOMERY).—Jan. 12, South Shields.
BELLE OF NEW YORK.—Jan. 12, King's, Greenock; 19, Theatre, Perth.
BETTY.—Jan. 12, Dundee; 19, Dunfermline.
BLUEBEARD (JAZON AND MONTGOMERY).—Jan. 12, Palace, Blackpool.
BOODLE.—Jan. 12, P.O.W., Birmingham.
BOY BLUE (STANTON).—Jan. 12, Dolphin, Clydach.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUNTY PULLS THE STRINGS (NO. 1).—Jan. 19, O.H., Southport.
CAMPBELL, MRS. PATRICK.—Jan. 12, H.M., Aberdeen; 19, King's, Greenock.
CARL ROSA OPERA CO.—Jan. 12, Lyceum, Sheffield, and Royalty, Chester.
CATHERINE.—Jan. 12, T.R., Bolton; 19, P.O.W., Grimsby.
CHU CHIN CHOW.—Jan. 12, New, Northampton.
CINDERELLA (DON).—Jan. 12, Empire, Dewsbury.
CINDERELLA (GEORGE MORGAN).—Jan. 12, Grand, Ratcliffe; 19, Palace, Attercliffe.
CINDERELLA (PHILLIPS).—Jan. 12, Lyric, Braintree.
CINDERELLA (SALBERG).—Jan. 12, Hippo., Southampton.
CINDERELLA (STEPHENSON).—Jan. 12, Miners', Ashington.
DAME TROT (BLERIOT).—Jan. 12, Palace, Warrington.
DEANE, HAMILTON.—Jan. 12, St. George's, Kendal; 19, T.R., Hyde.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BISHOP).—Jan. 12, Hippo., Salford.
DICK WHITTINGTON (COLLINS).—Jan. 12, R., Edinburgh.
DICK WHITTINGTON (DALTON AND CLIFTON).—Jan. 12, Scarborough; 19, Middlesbrough.
DICK WHITTINGTON (HANAWAY).—Jan. 12, Palace, Salford.
DICK WHITTINGTON (JACKSON & JEWELL).—Jan. 12, Hippo., Keighley.
DICK WHITTINGTON (MANCHESTER PROD.).—Jan. 12, O.H., Scarborough.
DICK WHITTINGTON (PHILLIPS).—Jan. 12, Lyric, Bournemouth.
DOBELL, W. L.—Jan. 12, Society Hall, Navan (3).
DOLLAR PRINCESS.—Jan. 12, King's, Glasgow; 19, Lyceum, Edinburgh.
D'OYLY CARTE OPERA CO.—Jan. 12, O.H., Harrogate; 19, T.R., York.
D'OYLY CARTE OPERA CO.—Jan. 12 and 19, Court, Liverpool.
DUNSTAN, EDWARD. — Jan. 12, O.H., Burnley (season).
FAKE, THE.—Jan. 12, P.O.W., Grimsby.
FATAL WEDDING.—Jan. 12, Palace, W. Hartlepool; 19, Hippo., Seacombe.
FORTY THIEVES (PARKIN).—Jan. 12, Grand, Luton; 19, Palace, Wellingborough.
FRASQUITA.—Jan. 12, Lyceum, Edinburgh; 19, King's, Glasgow.
GODWIN HALLETT OPERA CO.—Jan. 19, O.H., Buxton.
GOODY TWO SHOES (ROONEY).—Jan. 12, King's, Manchester.
HUMPTY-DUMPTY (MURRAY, KING AND CLARK).—Jan. 12, Gaiety, Hastings.
HUMPTY-DUMPTY (OSBORNE).—Jan. 12, Empire, York.
IMPERIAL OPERA.—Jan. 12, Hippo., Accrington; 19, Hippo., Colne.
IT PAYS TO ADVERTISE. — Jan. 19, Hippo., Keighley.
JACK AND JILL (CECIL).—Jan. 12, Winter Gdns., Hoylake.
JACK AND JILL (FLORRIE FORDE).—Jan. 12, Empire, Edinburgh.
JACK AND JILL (HART).—Jan. 12, Hippo., Nuneaton.
JACK AND THE BEANSTALK (JAZON AND MONTGOMERY). — Jan. 12, Royal, Dublin.
JACK AND JILL (MADDOX).—Jan. 12, Palace, Salisbury.
JACK AND THE BEANSTALK (PHILLIPS).—Jan. 12, Lyric, Leigh-on-Sea.
JACK AND THE BEANSTALK (SUTTON).—Jan. 12, Grand, Plymouth.
JACK AND THE BEANSTALK (VERNON).—Jan. 12, Gaiety, Hull.
JOAN ALL ALONE.—Jan. 12, Empire, Cardiff; 19, Empire, Newport.
KATINKA (1).—Jan. 12, Empire, Leeds.
KATINKA.—Jan. 12, Royal, Rochdale.
LAST WALTZ.—Jan. 12, Empire, Sunderland; 19, Empire, W. Hartlepool.
LILIES OF THE FIELD.—Jan. 12, O.H., Northampton; 19, Lyceum, Ipswich.
LITTLE BO-PEEP (KIDDIE).—Jan. 12, Palace, Blackburn.
LITTLE JACK HORNER (DALTON).—Jan. 12, Palace, Chelsea; 19, Hippo., Devonport.
LITTLE JACK HORNER (READING).—Jan. 12, Jubilee Hall, Weymouth.
LITTLE NELLIE KELLY.—Jan. 12, Hippo., Liverpool.
LOVE MATCH.—Jan. 12, Palace, Leicester; 19, Hippo., Stockton.
MAID OF THE MOUNTAINS.—Jan. 12, King's, Southsea.
MADAME POMPADOUR. — Jan. 12, T.R., Peterborough; 19, T.R., Lincoln.
MADAME POMPADOUR. — Jan. 12, Grand, Swansea; 19, Lyceum, Newport.
MAM'ZELLE KIKI. — Jan. 12, Empire, Edmonton.
MARSH, ALEXANDER.—Jan. 12, Marina, Lowestoft.
MAXIM, REPERTORY.—Jan. 12, Cosy, Dawley; 19, Cotswald H., Dursley.
MAURICE, IVY REP.—Jan. 12, T.R., Great Yarmouth.
MELODY BOX.—Jan. 12, Hippo., Derby; 19, Hippo., Liverpool.
MERRY WIDOW.—Jan. 12, Empire, W. Hartlepool; 19, O.H., Middlesbrough.
MOTHER GOOSE (RICH). — Jan. 12, Royal, Guildford.
MOTHER GOOSE (N.) (VENTOM SWIFT).—Jan. 12, Empire, Gateshead.
MOTHER GOOSE (S.) (VENTOM SWIFT).—Jan. 12, O.H., Cork.
MOTHER GOOSE (SLACK).—Jan. 12, St. Julians, Guernsey.
MOTHER HUBBARD (DE LACY).—Jan. 12, Grand, Bolton.
MR. MANHATTAN.—Jan. 12, Pinsbury Park; 19, New Cross.
MR. TICKLE, M.P.—Jan. 12, Alhambra, Bradford.
NELLIE DEAN.—Jan. 12, Empire, Hackney.
O'MARA OPERA CO.—Jan. 12, Col., Ilkeston; 19, New, Cambridge.
OUR BETTERS.—Jan. 12, O.H., Southport.
OUTSIDER, THE.—Jan. 12, West Pier, Brighton.
OVER THE HILL.—Jan. 12, Royal, Stratford.
PERI.—Jan. 12, Hippo., Stockton.
PETER PAN.—Jan. 12, Devonshire Park, Eastbourne; 19, T.R., Chatham.
POPPY.—Jan. 12, Hippo., Portsmouth; 19, Hippo., Brighton.
PUSS IN BOOTS (PHILLIPS).—Jan. 12, County, Bangor.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY.—Jan. 12, O.H., Burton-on-Trent; 19, O.H., Tunbridge Wells.
RED RIDING HOOD (JAZON AND MONTGOMERY).—Jan. 12, Pavilion, Liverpool.
RED RIDING HOOD (LEE'S).—Jan. 12, Paisley Theatre.
RED RIDING HOOD (WILLIAMS AND BEANLAND).—Jan. 12, Royal, Bury.
RISING GENERATION.—Jan. 12, T.R., Chatham; 19, T.R., Norwich.
ROBINSON CRUSOE (LAIDLER).—Jan. 12, Prince's, Bradford.
SINBAD THE SAILOR (DALTON AND KEIR).—Jan. 12, Grand, Derby; 19, Pavilion, Rhyl.
SINBAD THE SAILOR (HART).—Jan. 12, T.R., Aston.
SINBAD THE SAILOR (JAZON AND MONTGOMERY).—Jan. 12, Queen's Park, Manchester.
SO THIS IS LONDON.—Jan. 12, Empire, Preston; 19, H.M., Carlisle.
STOP FLIRTING (ALFRED BUTT).—Jan. 12, New, Cambridge; 19, Empire, Kingston.
STREET SINGER.—Jan. 12, Royal, Halifax.
TERRY, FRED, AND JULIA NEILSON.—Jan. 12, Grand, Wolverhampton; 19, Royalty, Chester.
TIGER CATS.—Jan. 12, O.H., Southport.
TOM, TOM, THE PIPER'S SON.—Jan. 12, Pavilion, Glasgow.
TONI.—Jan. 12, Hippo., Gloucester.
TONS OF MONEY (WHITE).—Jan. 19, Penge.
TONS OF MONEY (BLUE).—Jan. 12, Southampton; 19, Westcliff.
WHIRLED INTO HAPPINESS.—Jan. 12, O.H., Dunfermline.
WHITE CARGO (SOUTH). — Jan. 12, County, Reading; 19, Grand, Luton.
WHITE CARGO (NORTH). — Jan. 12, O.H., Blackpool; 19, T.R., Halifax.
WHO'S MY FATHER?—Jan. 12, Palace, Hull.
WORKING GIRL, A.—Jan. 12, Hippo., Lewisham.

REVUES.

ALL IN FAVOUR.—Jan. 12, Empire, Islington.
ALL VIM.—Jan. 12, Hippo., Rochdale.
BARNSTORMERS.—Jan. 12, Empire, East Ham.
BRIGHTER LONDON.—Jan. 12, Alhambra, Glasgow.
BRILLIANTS. — Jan. 12, Royal, Cleethorpes.
BRITISH MADE.—Jan. 12, Palace, Blackburn.
CABARET CALLING.—Jan. 12, Palace, Walthamstow.
CASEY'S COURT.—Jan. 12, Tivoli, Hull; 19, Hippo., Leeds.
CRASH.—Jan. 12, Queen's, Poplar.
CONTRASTS.—Jan. 12, Royal, Sunderland.
DANCING BARBER. — Jan. 12, O.H., Dudley.
DAUBS AND DIMPLES.—Jan. 19, Hippo., Wrexham.
EVENTS.—Jan. 12, Hanley; 19, Leeds.
FAGS.—Jan. 12, Hippo., Wigan.
FIZZ.—Jan. 12, C.T., Warwick; 19, Col., Cheltenham.
FLIRTS AND SKIRTS.—Jan 12, Empire, Penge.
FOLLOW THE MONEY.—Jan. 12, Palace, Reading; 19, Alex., Stoke Newington.
FORBIDDEN FRUIT.—Jan. 12, Leamington.
FRED KARNO'S FOLLIES.—Jan. 12, County, Shrewsbury; 19, T.R., Dewsbury.
FUN ON AN OCEAN LINER.—Jan. 12, T.R., Stanley; 19, O.H., Burton.
GAY CITY.—Jan. 12, Hippo., Eastbourne.
GINGER.—Jan. 12, Palladium, Southport; 19, Dublin.
GLOBE TROT.—Jan. 12, Pavilion, Ayr.
GOLDEN WEST.—Jan. 12, Empire, Kingston.
GRUMBLES.—Jan. 12, Palace, Southport; 19, Alex., Widnes.
HAPPY HOURS.—Jan. 12, Hippo., Sheffield; 19, Hippo., Darlington.
HELLO! CHUCKLES.—Jan. 12, Palace, Salisbury.
HELLO! UNCLE.—Jan. 12, O.H., Jersey.
HOLLYWOOD FOLLIES.—Jan. 12, Empire, Swansea.
HONEYMOON GIRL.—Jan. 12, Empire, Chiswick.
HOP SCOTCH.—Jan. 19, Hippo., Hamilton.
HOW DO?—Jan. 12, Gem, Gillingham.
IDEAS.—Jan. 12, Camberwell; 19, Kilburn.
JOG TROT.—Jan. 19, Hippo., Eastbourne.
KHAKI.—Jan. 12, Empire, Croydon.
LEAP YEAR. — Jan. 12, Palace, Manchester.
LITTLE JACK HORNER (DALTON).—Jan. 12, Palace, Chelsea; 19, Hippo., Devonport.
LOOKING GLASS, THE.—Jan. 12, Olympia, Shoreditch.
LOOM, THE.—Jan. 12, Empire, Ashton-under-Lyne; 19, Queen's Park, Manchester.
LOVE AND KISSES. — Jan. 12, Hippo., Ilford.
LOVE AND LAUGHTER.—Jan. 12, Empire, Brixton; 19, Metropolitan.
MAGICAL MOMENTS.—Jan. 12, Empire, Chatham.
MARGUERITE.—Jan. 12, Hippo., Seacombe.
ME AND MY GIRL.—Jan. 12, Hippo., Norwich.
NINE O'CLOCK REVUE. — Jan. 12, Hippo., Wolverhampton.

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OUR LIZ (NO. 1). — Jan. 12, Hippo., Birkenhead; 19, Hippo., Manchester.
PAGES.—Jan. 12, Grand, Clapham.
PARADISE ALLEY.—Jan. 12, Hippo., Dover; 19, T.R., Oldham.
PARISH RELIEF.—Jan. 12, Granville, Walham Green.
PINS AND NEEDLES.—Jan. 12, New, Crewe; 19, Grand, Blackpool.
PUPPETS.—Jan. 12, Hippo., Nottingham.
QUICK FIRE.—Jan. 12, Bedford, Camden Town.
RADIOS.—Jan. 12, Huddersfield; 19, Oldham.
RATTLES.—Jan. 12, Met., Bootle.
REAL STUFF.—Jan. 12, Alex., Hull; 19, Hippo., Yarmouth.
RED HOT.—Jan. 12, Palace, Chatham.
RING IN.—Jan. 12, Barlington.
ROUND THE TOWN.—Jan. 12, Scunthorpe; 19, Portsmouth.
RUMOURS OF 1924.—Jan. 12, Hippo., Boscombe.
SCANDALS.—Jan. 12, Hippo., Poplar.
SCOTCH BROTH.—Jan. 12, Alhambra, Leith.
SERVED HOT. — Jan. 12, Palace, Bradford.
SHAVINGS.—Jan. 12, Hippo., Darlington; 19, Court, Warrington.
SIGN ON.—Jan. 12, Palace, Carlisle; 19, Hippo., Warrington.
SNACKS.—Jan. 12, Hippo., Hamilton; 19, Theatre, Paisley.
STEPPING STONES.—Jan. 12, Empire, Bristol.
TEN TO ONE ON. — Jan. 12, Palace, Southampton; 19, Palace, Bath.
THERE YOU ARE, THEN.—Jan. 12, Empire, Ardwick.
TONICS.—Jan. 12, South Lonon Palace.
TRIP TO PARIS.—Jan. 12, Royal, Oldham.
TRUMPS.—Jan. 12, Palace, Bedlington.
'ULLO.—Jan. 12, Empire, Hackney; 19, Hippo., Bristol.
VISIONS.—Jan. 12, Aldershot; 19, Stratford.
WAKE UP.—Jan. 12, Hippo., Stockport; 19, Empire, Edmonton.
WANGLES.—Jan. 12, Tivoli, Barrow.
WEEK'S PLEASURE.—Jan. 12, Palace, Halifax.
WET AND DRY.—Jan. 12, Pontypridd.
WHAT HO!—Jan. 12, Hippo., Coventry.
WHISPERS.—Jan. 12, Hippo., Southend.
ZIP. — Jan. 12, Palace, Grimsby; 19, Hippo., Derby.

"WHITTINGTON" AT RAMSGATE.

Mr. George Wayne secured a happy combination of talent for his pantomime, "Dick Whittington and His Cat," at the Palace Theatre, Ramsgate, on Boxing Day.

The pantomime tells a connected story in ten scenes of Dick's adventures from the time of his arrival in Old Cheapside and employment at Alderman Fitzwarren's stores, to his dismissal through the trickery of Idle Jack and his subsequent wanderings to Highgate Hill and Wapping Quayside, where he joins the crew of the Saucy Sally, is wrecked, and, arriving at the Emperor's Palace, Morocco, rids the country of a pest of rats through the agency of his cat, and finally returns home to become Lord Mayor of London and wed Alice Fitzwarren. The excellent scenery, from the Crown Studios, Peckham, assists to keep attention focussed on the story.

Miss Dora Brightwell, a winsome and attractive Dick Whittington, acted with charm, and her singing successes included "I Wonder What's Become of Sally?" Miss Doris May was a dainty Alice, who sang "I'm Just Wild Over Dancing," and whose duets with Dick included "In Between the Showers."

A capital company of comedians kept the fun going merrily. Tommy Banks, as Biddy, the cook, was a great favourite, and scored heavily with his songs, "Our House Will Be All Right" and the query regarding the whereabouts of his dog, "Pom Pom." Dale and Clifford were a happy couple as Captain Mainbrace and Tommy Starboard. Their numbers included "Riley's Cowshed" and a topical parody of "What'll I Do?" while their revival of the song concerning a lady named Helen, a damsel whose features are divine, was also very popular. Jack Dale as Idle Jack was the most amiable of "villains," who requested, in song, that it should not be forgotten that "he was in the show."

Wee Wally as the cat was a great favourite, particularly when he clambered along the balcony and boxes during the interval. His comedy business with Dick's bundle and his fight with King Rat (Bert Blackwell) were also cleverly conceived and executed. Perhaps the chief singing hit of the whole show was achieved by Louis Garnett, the Emperor, with "Sahara," which he rendered most effectively and in fine voice. Others to complete a capital cast included Miss Eite May as the Good Fairy, Harry Trevor as the Alderman, Miss Molly O'Hare and Miss Hilda Hansford as the Emperor's daughters, and Miss E. Wickol as Dolly.

Artistic effects which were immensely popular were introduced by Kirby's Flying Ballet, and Madam Clifford's troupe of dainty young dancers also gave a delightful display. The chorus was under the direction of Victor Mote.

Under the stage management of Frank Leyton, the show went briskly from start to finish.

It is an excellent pantomime for children of all ages.

"RED RIDING HOOD" AT HEREFORD.

Every successive Yuletide sees Mr. Reginald A. Maddox put several capital pantomimes "on the road," and "Little Red Riding Hood," now enjoying a ten-day run at the Kemble Theatre, Hereford, before continuing its tour elsewhere, is one of the most pleasing shows this experienced producer has turned out. The namepart is entrusted to Catherine Etches, a very promising juvenile artist. Miss Louise Cecil, R.C.M., an unusually talented soprano, is the Robin Hood; while the rôle of Maid Marian is capably filled by Miss Winnie Warden. Miss Boné Menday is a vivacious Will Scarlett; Miss Marjorie Lincoln makes a dainty Fairy Foxglove; and the dancing of Miss Marjorie Bell has plenty of admirers. In the specially effective Snow Ballet this sprightly Snowflake is well supported by a nimble Jack Frost in the person of Miss Boué Menday. Mr. Harry Turner is refreshingly funny as Sir Buster Broadcast; Mr. Ernie Moss maintains his popularity in a new dame's part—Granny Hood; Messrs. Keane Harker and Johnny Mackey, as Jimmy Green and Johnny Stout respectively—these and others make a strong group of mirthmakers.

Mr. F. Clayton Stewart painted the pleasing ten scenes, and the orchestra is conducted by Mr. Dudley Downing.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the offices to reach any address by the first London post every Wednesday, post free, fourpence.

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Rehearsal at 10 a.m. for—
Harry Tate, Mary Glynne, Dennis Neilson-Terry & Co., Enid Cruikshank, The Potters, Horace Goldin, Farabodis & Bronzi, The Avalos, Henriette de Serris.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Leo Bill, Edith Faulkner, Hart & O'Brian, Brooks & Ross, Fran Klint.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"Broadway Jones."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Les Augustines, Howard Rogers, Peel & Curtis, Moore & Martin, The Jovers.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"The Honeymoon Girl."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Scandals of 1925"

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Stanley Twins & Mona Dorrie Dene, Fred Sylvester & Co., Syd Moo chouse.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Bostock's Circus.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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Monday, January 19, 1925.

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"Peter Pan" Film.
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REGENT THEATRE.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Walter Bentley to present
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WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Morton & Heath to present
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Rehearsal at 12 noon for—
Albert de Courville Enterprises to present
"Flirts and Skirts."

SOUTH LONDON.
Rehearsal at 12 noon for—
Walter Kemp to present
"Red Hot."

OXFORD THEATRE.
Charles Gulliver presents
"Dick Whittington" Pantomime.

EAST HAM PALACE.
Rehearsal at 12 noon for—
W. S. Lyon to present
"Tonics."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Mammoth Revue Co. Ltd., to present
"The Rainbow."

WATFORD SUPER CINEMA.
Jan. 19th, Mon. Tues. & Wed. "The Shadow of the East." "Madame Guillotine," "Felix the Cat." Jan. 22nd Thur. Fri. & Sat. "Hoodman Blind," All Star Cast. "Call of the North" featuring Jack Holt.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Thos. S. Convery to present
"On the Dole."

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £54. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £53 7s. 9d. Number of pensioners, 92. Amount of grants, loans, &c., £1 5s.

SONGS AND SINGERS.

Lawrence Wright Music Co.

Jimmy Loft writes from the Opera House, Leicester, to say he is making a tremendous success with "Our House Will Be All Right.'

Ada Durham, at J. Highlies, County Theatre, Bedford, is making a very big success with "Kentucky, Sure As You're Born"; also Bert Symes (Emperor) is encored nightly for "Sahara" and "Just a Dream of You, Dear."

Gladys Carleton, Elephant and Castle Theatre, has the outstanding success of the pantomime in Horatio Nicholls' latest success, "Sahara."

The "Star" Competition at Tottenham Palais de Dance last Wednesday proved an enormous success. Horatio Nicholls, the composer, conducted, and the number was encored time after time.

Maurice Every, in Harry Zahl's "What Ho" Co. at the Hippodrome, Coventry, this week, stopped the programme with Horatio Nicholls' "Sahara."

Miss Jose Castella is also making a very big success with "Kentucky, Sure as You're Born." Miss Phyllis Every, in the same show, does tremendously with "I Wonder What's Become of Sally?"

Winifred Hammond, in Messrs. Jazon & Montgomery's pantomime, writes of the big success she is making with "I Wonder What's Become of Sally?" and "Golden West."

Elfreda Blanche says the outstanding hit in their pantomime is "Just a Dream of You, Dear." "Dream Daddy" is another big success for her.

Bert Grapho writes to say Billie Val is making a big success with "I Wonder What's Become of Sally?"

Sonia Seal, at the Alexandra, Birmingham, stops the show nightly with "I Wonder What's Become of Sally?"

Hal Miller, of Miller and Phlora, says "Kentucky, Sure as You're Born," is a real big success in pantomime, and they intend using it for their own act after panto.

"Moments of Melody." May Penny sings "Sahara," and Rita Moya "Hard-hearted Hannah"—the two outstanding hits of the show.

Francis Weymouth, presenting "Flickers and Flashes," writes to say all the following numbers are an enormous success. Carrie Harding sings "Sahara"; T. B. Seymour, "I Wonder What's Become of Sally?"; Helen Sinnex, "Dream Daddy" and "Riviera Rose" (duet with Fred Hughes); Hazel and Brenda, "Honolulu Blues." Surely a "Wright" production.

Francis and Day's.

Vi[illegible] Field, the popular Robin Hood of [illegible] Davey's "Red Riding Hood" at the [illegible]yal, Portsmouth, is singing with the most gratifying results, "Chili Bom Bom," and, in conjunction with Sylvia [illegible] a sweet Maid Marion, is heard also to [illegible]'What'll I Do?" and "June Night (Give Me a June Night, the Moonlight, and You)," both duets being palpable hits.

[illegible]a Rowland, the sprightly Pekoe of [illegible]s Millar's "Aladdin" at the Royal, Bris[illegible], is making a big hit with "Chili Bom Bom," the acknowledged hit of the splendid annual. "What'll I Do?" sung by that talented soprano, Betty Blackburn, as an engaging Princess, is likewise a success, as is "All Day Long," which is rendered as a sextette.

[illegible]thy Leigh, the hero of "Goldilocks" at the Bristol Prince's, is applauded to the echo for her delightful renderings of "Somewhere in the World" and "Hum a Little Tune"; whilst "It Ain't Gonna Rain No Mo'," worked in sextette form, is another of the pantomime's hits.

At the Birmingham Empire this week, [illegible] Vane's glorious voice is holding [illegible]rs spellbound what time she sings "Alone."

"My Dream Home" is now included in the [illegible]cheme of "All in Favour," which is [illegible]ng at Islington this week.

[illegible]a Lister has made one of the biggest [illegible] of her career at the Royalty, Barrow-[illegible]rness, with "What'll I Do?"

[illegible]tti Regina, of Jazon and Mont[illegible]ry's "Red Riding Hood," has writ[illegible] from the Metropole, Manchester, of [illegible] great hit achieved by her with [illegible]newhere in the World."

[illegible]rothy Schofield, the Prince Hal of the [illegible]ton's "Sleeping Beauty," joins [illegible]tly with Eva Benson (Beauty) in "I [illegible] You," the former likewise being [illegible]d in "Hum a Little Tune." Lilian [illegible]es (Fairy Sunshine) scores heavily [illegible] "June Night;" as does George Bet[illegible] (Appleface) with "It Ain't Gonna [illegible] No Mo'," and Billy Seldom (Billy) [illegible] "The Photo of the Girl I Left [illegible]ind."

[illegible]rry Wilson has included "What'll I [illegible]" in his act with the most satisfac[illegible] results on tour.

"It Had To Be You" is going strong [illegible] the safe hands of Violet Trevenyon [illegible] Mile End this week.

[illegible]t the Alexandra, Birmingham, in Leon Salberg's "Cinderella," "Somewhere in the World" continues the outstanding hit, thanks largely to the delightful singing of the ballad by Nellie Wigley, an ideal Prince; whilst very great success attends Rona Ray (Cinderella) with both "What'll I Do?" and "When Lights are Low." Rene Roberts, too, being successful in the extreme with "Chili Bom-Bom." "It Ain't Gonna Rain No Mo'," in the hands of Sandy Powell, the Obo Brothers, and Frank Lorden, never fails to convulse the house.

Kitty Storrow, who plays Dick so finely in the Sheffield Royal's "Whittington," is continuing her triumphant progress with "What'll I Do?" and "Hum a Little Tune," June Stirling, a winsome Alice, doing ditto with "Chili Bom-Bom," whilst Ted Cartwright scores with "To Think Such Things Should Happen in Old England!" "It Ain't Gonna Rain No Mo'," as a concerted item for the principals, is here, as elsewhere, a hugely enjoyed item.

Mabel Hind, the hero of "Jack and the Beanstalk" at the Leicester Opera House, is making her usual hit with "Hum a Little Tune," as, too, is Isobel Hemsley with "What'll I Do?" and Robert Currie with "And Here's Another Thing!" Here again "It Ain't Gonna Rain No Mo'," in the hands of the principals, makes a great concerted number.

In "Cinderella," at the Royal, Plymouth, Trixie Richmond, Fred Clements' dashing Prince, is heard at her best in "What'll I do?" and "Hum a Little Tune," Jean and Flora Athol scoring with "Chili Bom-Bom," and the principals generally with "It Ain't Gonna Rain No Mo'."

Keith Prowse.

The demand for "Oh! Eva" is steadily increasing, and this clever comedy chorus song bids fair to outrival its great predecessor, "Why Did I Kiss That Girl?"

Tucker has introduced into his act "She's Such a Nice Girl," and, judging by his reception at the Holborn Empire last week, this will be a winner.

In Archie Pitt's new production, "A Week's Pleasure," "Teach Me" is one of the outstanding items featured as a light comedy duet by Edith and Tommy Fields.

Gladys Clare has just introduced the firm's new waltz song "Rock-a-Bye My Baby" in the "Cinderella" pantomime at the Theatre Royal, Bournemouth. As sung by Miss Clare, this song was an instantaneous success.

Signor Escalda writes from the Royalty Theatre, Barrow-in-Furness:—"I am just doing wonderful with your great song, 'Just For a While,' and have in rehearsal for immediate production 'Give Me My Dreams.'"

Teddy Astow, in "Ventures of 1925," says:—"I am still featuring 'Bells of the Sea.' It is a terrific success." This great sea song has just been introduced into Ernie Lotinga's "Loom Co." revue, sung by George Fairhurst.

From the Palace Theatre, Bordesley, Harry Charles writes:—"I beg to inform you that 'Bells of the Sea' is a splendid number for me with Mrs. Kimberley's 'Robinson Crusoe.' I am featuring it as Davy Jones, and it is well received."

Ernie Rivoli continues to score with "Why Did I Kiss That Girl?"

Jess Parker, the popular baritone, is making a big hit with "Pal of My Dreams."

The Two Bobs are featuring a new number from this house, "Kansas City."

The "Palace Girls" were so successful with "Patsy" last week at the Victoria Palace that they are now rehearsing another number from this house, "Peter Pan," which will be produced next week.

The professional copies are now ready of "Just Like a Beautiful Story." This number is being played and broadcast nightly by the Savoy Orpheans, and, besides being an excellent fox-trot, is a very good singing number.

Kitty Colyer, leading lady with Harry Day's "Events," says:—"'In the Evening' is one of the very best numbers I have ever had the pleasure of singing. It is being encored nightly wherever I go."

Layton and Johnston continue to score with "Half a Moon." This number is also the outstanding success in the Palladium production. "The Whirl of the World," as featured by Lorna and Toots Pounds and Walter Williams.

Other numbers in great demand include "Glad," "That's My Girl," "Twilight Love," and "Lovers' Lane."

Artists are invited to send 1s. 6d. for a selection of our latest numbers. (Style should be stated.)

Peter Bernard, Ltd.

In the second edition of "The Whirl of the World," at the London Palladium, "What Could Be Fairer Than That?" will be sung by Miss Toots Pounds, with Mr. Peter Bernard answering her from the front of the house. This song is forging ahead, and is one of the biggest successes in the "Barnstorms," sung by Miss Mabel Lait at the East Ham Palace this week.

Last week at the Watford Palace Mr. Peter Bernard was an outstanding hit of the variety bill, including in his repertoire "Kentucky Dixie Way," "Save a Little Sunshine for a Rainy Day," "I'd Give the World to Know," "Bombay Rose," "Gypsy Lady," and "What Could Be Fairer Than That?"

From Sheffield Messrs. S. and M. Robinson write that they find "Bombay Rose" extremely popular, and encored nightly.

"The Wyndhams," now touring South Wales, are featuring "I'd Give the World to Know" with great success.

At the London, Shoreditch, this week, Mr. Sam Sprigger is singing "Why Do You Cry Over Me?" and "What Could Be Fairer Than That?" Mr. Will Ascot still continues to please his audeinces with "What Could Be Fairer Than That?" This song undoubtedly is a winner.

Artists and musical directors are advised to write in for particulars of our Subscriptional Journal. Artists please state style. For 1s. we send our latest professional parcel.

Worton David, Ltd.

The report this week is a most excellent one indeed. All artists without exception acclaim the merits of the various numbers from the firm's catalogue. The following items are proving most popular with the artists mentioned. Jack Lane, at Holborn Empire, scores a big hit with the firm's big topical number "Cross Words" ("I Love You"), and he is also featuring "Why Did You Call Me Wonderful One?" Ramon Newton and the Savoy Havana Band continue to feature with terrific success the above-mentioned number. The Two Bobs, at Stratford Empire, go big with the two comedy successes "I Can't Help Loving That Girl" and "Oh! Auntie." Miss May Stevens creates a furore with the number "He Played the Wedding March" at the Victoria Palace, whilst at the same house that popular duo, Burr and Hope, feature the ballad "The Wonder of Your Eyes" with great distinction.

At the Shepherd's Bush Empire the Scottish fox-trot number "Mary" (Though I Left You in Argyle) and "The Plain Jane of the Family" are proving hits in the hands of Ada Murdon and Harry Clayton respectively in the successful revue "On the Dole." At the Empress, Brixton, the Premier Quartette, in "Love and Laughter" company, are doing big with the waltz ballad "Sleepy Zuyder Zee." That ever-popular artist Miss Ella Shields creates a furore with the firm's fox-trot success "Why Did You Call Me Wonderful One?" at Wood Green Empire, whilst at the same hall Elliott and Barratt are getting away with "He Played the Wedding March," and that popular conductor, Mr. Forbes Russell, features the firm's latest fox-trot hit "I Can't Help Loving That Girl." Iris and Phyllis report that "Sorry! Oh! It's Quite All Right," is proving a big success. Miss Edie Watson, who is making such a big success in the popular revue "Follow the Money," also finds "Sorry! Oh! It's Quaite All Right" a winner.

The following artists, Miss Rosie Gaston, Miss Dinkie Jeune, Mr. Harry Jay, Mr. Gerald Meade and Miss Cissie Astbury, Mr. Len Teel, and Mr. Victor Gould report that they are doing big with several numbers from the firm's catalogue.

We strongly advise all artists and orchestras to lose no time in obtaining the firm's enormous topical hit "Cross Words" ("I Love You"), and if possible to call and hear this number demonstrated. All concert party artists should either call or send to Messrs. Worton David, Ltd., 6, New Compton Street, Charing Cross Road, London, W.C.2, for the firm's batch of winners for the coming concert party season of 1925.

The Famous-Lasky film "Triumph" is excellent screen entertainment, providing Miss Leatrice Joy with a versatile part—that of a young woman employed as forewoman in a factory who is embarrassingly wooed by the proprietor and the manager at the same time. Circumstances occur later by which the man becomes the master and the master the man—the latter being the lucky suitor in the end. The production generally was extremely good.

"The Deceivers," in which Gladys Brockwell and Mildred Harris are featured, is an interesting story of the theatre and stage folk—the press agent attached to the "house" supplying the humorous element. A spectacular scene is the destruction of the theatre by fire. The two principals named above play their parts convincingly and well.

"The Side Show of Life," shown by Famous-Lasky, is a deeply human story in which the hero is a circus clown down on his luck but who, when war comes, proves himself to be a military genius, and by deeds of personal bravery and the gift of command rises from the ranks and becomes a general. How this rise in the social scale becomes nullified on the conclusion of hostilities is poignantly shown. Mr. Ernest Torrence being fine in the principal part.

FROM THE PROVINCES.

(Continued from page 9.)

At the New Theatre, OXFORD, is Robert Courtneidge's company in "The Sport of Kings." Mr. Brydon Phillips' "Cinderella" company did excellent business here last week.

At the Theatre, PAISLEY, Harry Lee presents the pantomime "Red Riding Hood." At the Rink Variety Palace are Mme. Dalmere's Circus of performing animals; Massey and Allen, vocalists and dancers; and Les Sean Trio, in trapeze act.

Mr. Ventom Swift's panto. "Babes in the Wood" is at the PRESTON Hippodrome. It contains seven scenes and a splendid array of pantomime specialities by Dan Rolyat, Jenny Howard, King and Summers, Harry Bedells, Freda Gorda, and others. The latest and most popular songs and dances are included. At the Empire Mr. Chas. B. Cochran's Anglo-American scream "So This is London" occupies the boards. W. T. Ellwanger is featured and fills his part admirably, being well supported by a powerful cast. The staging is excellent, and good houses are the rule.

"White Cargo" is at the Royal County, READING. The strong cast includes Murray Carrington, Fred Wright, and Miss Kathleen Boutall. "Follow the Money" is the attraction at the Palace Theatre, in which Gilbert Payne appears as Bingle, supported by Ernest Shannon, Gladys Horridge, and a strong company. A burglary took place at the theatre last week, when the safe was rifled, and more than £100 in cash and some important documents were stolen.

At the Theatre Royal, ROCHDALE, the return visit of Macdonald and Young's musical play "Katinka" was welcomed on Monday and Tuesday evenings by crowded houses. Miss Betty Hayman makes a captivating Katinka, and sings very sweetly. Hugh Ormond, as Ivan Dimitri; Richard Teasdale, as Thaddeus T. Hopper; and Norman Green, as Boris Strogoff, all sustain their parts admirably. The attraction at the Royal Hippodrome is the pantomime "Babes in the Wood," in which specialities are provided by Cecil Barnard, the Leopolds, Mme. Verona's Eight Little Gems, the Sivam Troupe of Dancers, with Ruby Rowe as the principal boy. At the Empire Hall the varieties are provided by W. E. Gillin, ventriloquist.

At the Theatre Royal and Opera House, ST. HELENS, is the pantomime "Robinson Crusoe," presented by Harry Lees, and featuring Geo. West. At the Hippodrome are Joe O'Gorman and company in "Irish, and Proud Or It." The cast includes Philip Becker, Marion Daly, Dave O'Toole, Lily Edwards, and Joe O'Gorman.

At the SALFORD Palace Hannaway Bros. present the touring pantomime "Dick Whittington." Included in the cast are the Bros. Hannaway, Mollie McCarthy, Ivy Bevan, May Garry, Marie Roselle, Jack Edgar, George Clifford, Charlie Preston, &c. Specialities by Margo's Eight Broadway Belles. At the Royal Hippodrome is Walter Bishop's pantomime "Dick Whittington," including Edna Latonne, Susie Marney, Ena Foy, Ally Alberta, Walter Bishop, Harrison and Harrigan; specialities by Charlie Ellison and Eva Dennis, also Earle Janis and Domino.

The Palace Theatre, SALISBURY, is occupied by Mr. Thos. F. Convery's "B" company in the revue "On the Dole." The cast includes Messrs. Jack Cranston, Joe Hudson, Sandy Daw, Tom McGregor, and Tom Hulme, Misses Gladys Bell and Eva Desmonde. The specialities include The Eight Dancing Dolls, The Four Rips and a Piano, Sandy Daw, Tom McGregor, and Sophie Forrest.

At the Grand Opera House, SCARBORO', is the pantomime "Dick Whittington and His Cat," by the Manchester Productions.

At the Theatre Royal, SMETHWICK, is Ray Bros. panto., "Dick Whittington." In the cast are the Misses Bessie Leigh, Beatrice Courtenay, Vivienne Compton, Gay Angela, Gloria Gay, Edith James, Eileen Miller, May Sefton, Margery Fay, Gladys Hawtrey, Fayre Glyddon, Messrs. Albt. Dudley, Alfd. Passmore, Ernie Gerrard, Colin Mayle, Ed. Evans, Ralph Jackson, Geo. Roberts, Rowland Bernard, Sydney Groom, Will Stephens, Jack Henrys, and Roy Irwin.

At the Grand, SOUTHAMPTON, Leslie Henson presents "Tons of Money," including Ivan Leslie as Aubrey Allington, and Minette Raymon as Louise Allington. At the Palace, Clara Coverdale presents the revue "10 to 1 On," including Jimmy James, Tony Wood, Rene Raye, and the St. Leger Girls. At the Hippodrome, Leon Salberg presents "Cinderella," including Miss Emmie King as Prince Perfect and Miss Ida Walton as Cinderella, and special dances by Mme. Smith's Eight Victory Girls.

At the Palladium, SOUTHPORT, the attraction is "Ginger," a revue. The cast includes Hedges Bros. and Jacobson, Joe Young, Mona Magnet, Freddie Malcolm, and the 16 Ginger Girls. At the Pavilion is the revue "Grumbles of 1925." The Grumblers include Neil Nelson, Jose Donelli, Poppy Stanley, The Hale Sisters, Colin Derby, Tom Donaldson, Jack Sutton, Dave Westwood, Paul Rochefort, Alex George, The Dacore Girls, and The Five Jocks.

At the Empire, SOUTH SHIELDS, Messrs. Jazon and Montgomery present "Beauty and the Beast," with a strong company. A new version of "Rory O'More," by H. P. Grattan, is staged at the Alexandra by the repertory company, including Betty Seymour, Hilda Barry, Eva Elwes, Isobel Hunt, Harry T. Wood, Robert Monteigle, and Will H. Glaze. At the Queen's, Jane Croft, the popular soprano, and Ernest Groom, the well-known baritone, assisted by Erica Pierpoint, A.R.C.M., at the piano, present songs and duets from their repertoire. Revene and Norval, acrobatic dancers, and the Coopers, in a vaudeville speciality, are at the Palace.

At the Alhambra, STIRLING, are the Eight Welsh Miners, The Dancing Aces, Sylveno, Jack Poulter, Violet Lister, Day Murry, and Brinn.

At the Theatre Royal, STOCKPORT, is "The Maid of the Mountains"; and The Futurists, which includes Jack Gallagher, in the revue "Wake Up!" are at the Hippodrome.

"Peri, the Slave of Love," is being presented by Mr. Nevill Graham at STOCKTON Hippodrome. The title part is taken by Miss Doris Kinghorn, Ali, the disguised Englishman, by Mr. Sinclair Cotter, and Amina by Zoe Corner.

There is a return visit to the Empire Theatre, SUNDERLAND, of "The Last Waltz," presented by Mr. Robert Courtneidge's company, which includes Stanley Kirk, Tedo Miles, Eileen Moody, Olive Marston, Harry Ludlow, and George Miller. "Contrasts," a revue, succeeds pantomime at the Theatre Royal. It is a humorous and original production, and appearing in it are Jack Morris, Tom Moss, Bud Moore, Ethel Orrell, the Six Royal Caledonians, the Twelve Moscambe Belles, and the Mexican Dancers. Vaudeville turns are presented at the Avenue Theatre by the Decimas, in song, music and dance, and Alvis and Atino, comedians and dancers. The leading picture at the King's Theatre is "Pied Piper Malone," and varieties are provided by De Busse, Italian accordion soloist, and Le Berges, gymnasts.

At the Opera House, WAKEFIELD, Tom Vernon presents "Dick Whittington," with Bobbie Burns, Elsie Mason, the Four K. Foleys, and La Rose.

At the Theatre Royal, WHITEHAVEN, the Lightning Production Co. are presenting their musical comedy "Cheer Up."

"Dick Whittington," presented by Arthur Watson, pleases the patrons of the Theatre Royal, WINDSOR, with its first-class humour, up-to-date songs, and talented cast. The principal roles are Minnie Collins as Dick Whittington, Frank Westwood as Ald. Fitzwarren, Sylvene as the Cat, Frank Courtelle as The Emperor of Morocco, May Moray as Alice Fitzwarren, Lola Romaine as Lively Jack, Nellie Cromack as Tom Tucker, Harry Summerson as Sarah, Violet Coombes as Fairy Faithful, Tom Anderson as Idle Jack, and Arthur Courtelle as Capt. Skyscraper. Specialities by Gwennie, the Six Zenoroffsky Dancers, Valene Florence, Eight Sunmaids, the Andersons, Sylvene (contortionist), and Bubbles.

At the Grand Theatre, WOLVERHAMPTON, Julia Neilson and Fred Terry appear in "The Marlboroughs." "The Nine o'Clock Revue" is at the Hippodrome, with a star cast, including Hugh Rene, Maria Minetti, M. Klit-Gaarde and E. Albert, and Gola Betti; and at the Theatre Royal Mrs. F. G. Kimberley and Frank Liston present "The Babes in the Wood."

At the Empire, YORK, Osborne Productions present "Humpty Dumpty," Joyce Lyn, Goodall and Knox, and Walter Wittle being prominently placed.

ORCHESTRAL ITEMS.

MAURICE PIENA.

In the last twelve months the firm of Maurice Piena, Ltd., have taken advantage of greatly increasing their orchestral catalogue, both as regards the number of pieces they have issued and the quality of those pieces.

A new departure is a very wide selection of standard overtures for piano solo and for violin and piano, also for piano duets.

These overtures are printed on the finest white paper, in bold black print, and the large type used makes them very easy to read in any light.

Those for piano solo embrace the favourite overtures and also the lesser-known overtures by Beethoven, including the three Leonora Overtures, nine overtures by Cherubini, a large selection by Donizetti, three overtures by Halevy, four by Kalliwoda. Lindpaintner is represented by "Faust" and "Vampyr," Mendelssohn by 11 overtures, including Harmony Music, "St. Paul," and the "Trumpet Overture." Paer, Schubert, and Schumann are also represented, the latter by "Genoveva," "Julius Cæsar," and "Manfred"; Smetana, Spohr, Spontini, Winter, and Weber by 10 overtures; and, lastly, Wagner by eight overtures, including "Faust" Overture.

These overtures are offered at the very low price of 6s. 6d. per dozen.

The overtures for violin and piano are not so numerous, but just as varied. These include Beethoven, Mendelssohn, Schubert, Smetana, Wagner, and Weber, which are priced at 7s. 6d. per dozen.

Music-lovers who look forward to a few hours' recreation in their own homes would also find the music on these lists very acceptable.

NEW PUBLICATIONS.

Vocal and Instrumental Music.

Educational music has a place among recent publications issued by Messrs. A. Weekes and Co., Ltd. "Educational" is not to be read as "dry." These twelve piano pieces, comprising "A Musical Calendar," which Susan Forde has written for very young beginners, and the same composer's series of "Miniatures" for the pianoforte, are calculated to convert the unwillingest among budding players.

Pianists of a larger and a longer growth may take their choice of light, attractive pieces by Jack Hilius ("La Première Jeunesse," a rippling allegretto); Easthope Martin (four lyrical pieces: "Morning Song," "From the Forest," "Forgotten," and "Pyrenean Dancing Song," gathered under the title "Song-Music"); and Percy Elliott (a quartette of "sketches": "The Call" (song of joy), "On the Blue Lagoon" (barcarolle), "Water-Nymphs" (intermezzo), "Pageant of Fairies and Gnomes" (alla marcia), illustrating "The Lure of Arcady"). For organists there is an album (No. 29) of 13 popular compositions, including Tchaikovsky's "Legend," a seventeenth-century Alleluia, the "Londonderry Air," and several by Gounod and modern composers, in arrangements for the American organ or the harmonium, by Glanville Hopkins, and an effective "Allegro Maestoso" (No. 53 in "The Western Organist" series of modern organ music), by Rickman.

The graceful Bourrée from Arthur Somervell's Air, Sarabande, and Bourrée, is issued, like the other numbers of the suite, for violin and piano, as well as for pianoforte solos. Hubert Bath's romanza, "Sea Murmurs," for violin and piano, also has an alternative part for the violoncello.

To the Choral Leaves collection of four-part songs for mixed voices are added settings by George Tootell of Robert Burns' poems, "A Rosebud," and "The Woodlark"; to the Unison Songs, "My Father Bought at Great Expense," by Honoria T. Galwey and Alan Burr; and to the Male-Voice part songs series a setting by Herbert W. Pierce of Tom Hood's "Faithless Sally Brown." The last-named will no doubt go the round of glee-clubs and choirs throughout the country. Percy Elliott's "When Thou Dost Smile On me" (words by C. M. W. Elliott), a song with a graceful melody and an effective pianissimo ending, may be recommended to contraltos and baritones.

Yet another token of Sir Ernest Palmer's beneficent interest in music and musicians in general, and in the Royal College of Music in particular, is the "Ernest Palmer Fund for Opera Study," which he has now founded and presented to the College. The object of the fund is to assist the study of all kinds of opera, especially English opera, and music requiring stage representation; and also to further the development of the resources of the Parry Theatre in the College, making it, so far as is practicable, of use to composers and students of opera generally by giving them facilities for rehearsals and trials. Thus the new fund becomes the complement of that other Ernest Palmer Fund—known as the "Patron's"—which assists in the same way composers of orchestral music and executive artists in other branches. There are also to be offered from time to time for competition certain operatic exhibitions, tenable at the R.C.M., which will be called the "Ernest Palmer Opera Exhibitions."

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How now, my merry cross-word fans? out with your "Daily Mail" pads, your ookstall pencils, popular educators, dicionaries of synonyms, and other puzzle ccoutrements. What ho! there, without hose of you who are without), not that I m ever without aught, save coin of the alm. List and hearken, one and all together, for, of a truth, there be but two lasses in England to-day, and of these, he one hath wireless on the brain, and other this cross word craze upon the hest. Nowhere can I escape its fervour r its menace; it is as ubiquitous and lmost as tiresome as is the safety razor nd the safety razor blade. It follows me herever my travels may take me; into xpress trains, into hotels, restaurants, heatres, and even tramway cars. Just as on as I have sought to please all and undry in the one-time privacy of my wn sanctum by thinking of a town in the reician Archipelago with five letters commencing with a, I find myself being pessed in a railway restaurant car to think f an Etruscan title in seven letters.

But what is fashionable must be enured, so, prithee, think of 8 down, not in England, and 8 across, not in Palestine, nd take comfort from the knowledge that award no prizes for the correct answer. he first, of course, is Scotland; the econd, Scotsmen—and, yes, my dears, mine s a wonderful brain, isn't it? Small wonder that my salary very nearly, but not quite, equals Mr. Robey's in magnitude.

Scotland and Scotsmen! What a country! and what a people! and all in ight letters. I do not need to scratch my head to think what a n'eerday!—What a Hogmanay! Though it reads but ight letters, it spelled, I am sure, quite a few over the eight for poor Punchinello —I mean, "Caravanner." But, no matter, for 'twas in good company, and some there were to whom it must have spelled many more than sixteen. Yea, verily! But I digress, as is my habit.

I am tempted to add what weather! Also; but what odds? And, anyhow, let's forget it. There are other things that are less readily forgotten; and, speaking for myself, the wondrous warmth and conspicuous cordiality of the welcome extended to the Caravanner by the Scottish showmen is one of them. To be féted on every hand by the show community in Edinburgh and in Glasgow is a matter for justifiable pleasure and pardonable pride. I am no stranger to Scots hospitality and all that it implies, hence the friendly greetings and abounding generosity extended to me by a big assembly of Northern showmen, that included many of the leading luminaries of the industry.

THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

8 Down, Not in England; 8 Across, Not in Palestine—A Wonderful Reception North of the Tweed—Kelvin Hall, Glasgow—Waverley Market, Edinburgh—The Industrial Hall—"New" World's Fair—Random Jottings

was really only in accord with national tradition; and, as such, exactly what the initiated would expect to receive at the hands of the dwellers in the Land o' the Mountain and Flood. It was, however, no less welcome and gratifying on that account. Having already toasted their health and fortune on the spot in overmuch whusky, I now take pleasure, by way of a change, in quaffing a goodly goblet of wine in their honour. Sae "Here's tae ye, wha's like ye?—Deil ane." A guid New Year to ane an' a'.

To tell of my genial reception at the distinguished hands of Mr. E. H. Bostock, J.P., F.Z.S., that "Monarch" of British showmen, whose place in the annals of showmanship ranks second only to Phineas T. Barnum among the greatest exponents of successful showmanship, and the most widely experienced masters of showcraft of their generation, would take too long, as it would to recount the experiences the entertainment and the festivity accorded me by a host of other good friends amid the tumult and splendour, the glitter and the illuminations of the colossal carnivals, circuses and fun fairs in Glasgow and in Edinburgh.

It is but fitting, however, that I should bear tribute to at least a few of the many who contrived, by the kindnesses showered upon me, to make my visit a memorable one. My sincere thanks are due to Mrs. Bostock—as charming and delightful a hostess as any of very many charming and delightful hostesses at whose tables I have, from time to time, during an eventful career, been privileged to dine—to Mr. and Mrs. Frank Bostock for several quite undeserved compliments; to wonderful "Harry" Dawson, for a wealth of encouragement and good cheer; to my excellent friends Sam Stott and Tommy Browne, for showing me the error of my ways, for the forgiveness of my sins, and for doing their utmost in a certain cosy living wagon hard by the Waverley Market to kill me with kindness; to cheery Fred Lumley, for much excellent entertainment, no less than to his charming wife and daughters for their gracious reception; to genial Cecil Somerville, the astute general manager of Glesca's Kelvin Hall, for showing me a "real" carnival and a great circus and fun fair at its best; to my very good and gallant friend, "Cap'n" Fred Wombwell, for teaching me how to handle lion cubs and for explaining how obdurate elephants may be persuaded to board trains, with the gentle assistance of a locomotive; to Lord Provost Montgomery for an unique and picturesque ceremony; and to Baillie Stewart for a witty speech; to Charlie Birch and his veteran father, Mrs. Birch, Mr. and Mrs. Charles Relph, Mme. Sakontala, Charlie McCoy and the dainty damsels of his "Beauty Parlour," Frank Codona, Joe Caddick, senior and junior, the Brothers Green, Walter Wilmot, "Prince" O'Gini and his Dahomey Braves, Sam Harcourt and the personnel of his Indian Theatre, especially Professor Amir Bux, the wizard of Cawnpore, Mr. S. V. Stott, Mr. Evans, Mrs. Newsome, Mrs. Nathan, Mrs. Mackintosh, Mrs Irvin, and a score or more other ladies and gentlemen of showland, I am indebted for much good cheer, and my thanks are no less due to "Prince" Zulamkah, his handsome Princess and dusky warriors, for gifts of lucky charms and mascots, as well as for vehement, if unintelligible blessings and prayers for my all unworthy "honourable" self.

I have also to express my appreciative gratitude to the mighty "Samson"—"The Strongest Man on Earth," whom I was privileged to accompany upon the stage during his thrilling and altogether remarkable performance, for revealing to me a "ridiculously" simple method of opening locked doors without the aid of keys, of removing corks from bottles, without the aid of a corkscrew by a similar process, and of hammering nails through baulks of timber with the bare hand. Are his muscles made of steel?

In the famous French lion tamer Le Dompteur Darius I recognise one of the bravest men whose hand I have ever clasped. Although savagely attacked and severely mauled by two young lions in full view of an immense audience during his performance in the Waverley Market on Wednesday evening last, whence, following a timely rescue by Mr. M. B. H. Ibrahim, his general manager, and several plucky negro assistants, he was conveyed to the Edinburgh Royal Infirmary in a state of collapse, where his numerous ugly wounds were surgically treated, the intrepid trainer insisted upon entering the cage at the following evening performance, and while swathed in bandages, with his right arm carried in a sling, in carrying through his usual performance before a spellbound audience. As the wounded figure of the indomitable Darius confronted the ferociously snarling occupants of the cage, it seemed for a moment that a fearful tragedy might be enacted before the huge assembly, and as Mr. Ibrahim at my elbow roundly deplored his chief's foolhardiness in tackling a number of newly imported lions, which he described as practically untameable, Darius, to the accompaniment of a gasp of dismay from the astonished audience proceeded to wrestle single-handed with one of the biggest and most menacing of the lions. Men and women in the audience looked with horror upon the hazardous combat, while assistants sprang to the door of the cage in alarm, and revolvers were hastily loaded with blank in case of eventualities. Happily the unflinching human will prevailed, and a fearless man again asserted his mastery of the animal kingdom. The Scots audience were vociferous in acclaiming the showman's bravery, and at the conclusion of the show a great outburst of cheering well nigh raised the roof. Not since 1914-1918 have I encountered a gamer soul, or witnessed a pluckier incident.

When, later, I congratulated him in his dressing-room, and regarded his hurts, he smilingly observed that "such details are all in the day's work." A stout fellow!

Bostock and Wombwell's historic Royal Menagerie again proved an irresistible attraction at the Kelvin Hall, Glasgow, where, in conjunction with Bostock's world-famous circus, it proved the backbone of an altogether splendid show. E. H. B. never spoils the ship for the proverbial ha'porth of tar, and for his 1925 circus he has got together a remarkable array of national and international talent. The circus programme comprises the undermentioned turns:—

Overture by orchestra, conductor, Signor A. Pellegrini. Trick Act on Two Horses by James Maddison. Toutes les Clowns. Nine Horses and Ponies, introduced by their trainer, and Six Arabian Cream Horses in a wonderful performance, introduced by Mr. Hubert Mirrow. Four Alvins, the happy Danish farmers, Stroich, the Arabian runner on ring fence; trainer, Signor Arsen Cardinale. Bros. Ingemann, Danish tumbling and musical clowns. Mlle. Dalmere and her Happy Family, cats, rats, monkeys, &c. Trick Act on Horseback, Miss Levita or Mr. Robert. Wonderful Boxing Pony Stogger, introduced by the Bros. Daniels. The Floretty Trio, in a wonderful Trapeze Act. Pretty and interesting act of training by Miss Minnie. High School Act, by Hubert Mirrow. Entre, by The Inimitable Rabbit. The Celebrated Go-to-Bed Horses; trainer, Signor Arsen Cardinale. The Four Millons, extraordinary Danish gymnasts. The Newmarket Jockeys, by the Three Bros. Maddison; with eccentricities throughout the programme by Rabbit, Camillo, and Dandy Fred.

Equestrian director and ringmaster, Willie Alvar (assisted by John Maddison).

The principal fair attractions included Tut's tomb, Indian theatre, caterpillar, whip, whales, cake-walk, whiz-cars, joy-wheel, galloping horses, chairoplanes, autoruna'outs, skeeball, innumerable games, and a free cinema show.

The following well-known names figured among the tenants:—Mrs. J. Anderson; A. Alexander; Alvira Ltd.; A. Brodie; Samuel H. Bark; Mrs. Thos. Burns; Geo. Blockley; A. Blockley; Ben Burnett; L. Boni; The Barralaw Co.; D. Crisbone; Mrs. K. Chawkley; Mrs. Norah Coady; J. Crosthwaite; Alfred Cox; James Cotter; J. Caddick, senr.; J. J. Caddick; Codona Brothers; D. B. Crowther; Geo. Carter; J. Domesnky; J. Dansie; Miss Joy Dale; Thomas Dawson; Harry Dawson; C. Goodman; Frank Goldberg; D. Green; George Green, Ltd.; H. Halliday; Harcourt & Goodman; S. Harcourt; C. Irvin; Mrs. H. Irvin, senr.; William Irvin; Henry Irvin, junr.; B. Jackson; J. Jackson; J. W. Kelly; S. Kamiya & Son; Mrs. A. E. Lewis; T. Lawrence; Wm. Merrick; G. F. Mawson; Mrs. J. McIndoe; Mrs. M. Macintosh; T. Macintosh; George McIndoe; Geo. Neilson; Mrs. C. Newton; D. Paris; Henry Riehl; Wm. H. Stewart; Mrs. Amelia Strand; John Strand; Sydney Spencer; Nathan Samuels, senr.; John Slee; Samuels & Davis; Southport Games Co.; D. Taylor; H. Tetley; J. E. M. Uttley; M. Verner; J. H. Wilkie; Walter Wilmot.

The following were the circus and other attractions at Mr. F. A. Lumley's "Waverley Market Circus and Wembley Carnival."

The Wallsend Imperial Military Band, under the direction of Mr. William Ure; Lieut. Chard's Troupe of Educated Dogs; Les Leavo Trio, trapeze artists; Astor and Astoria, the essence of nonsense; Yentoy Bros., comedy equilibrists; The Two Ernests, E. Edwards' Performing Pony and dog "Prince," The O'Dellys Troupe, comedy acrobats; Captain Darius' Lions, presenting one of the most thrilling wild animal acts ever seen in this country; Aito and Maid; Langford and Ella Trio; Ara and Zetta; The Langleys; The Dakotas, in Western pastimes; The Otsu Trio, with the amazing "Samson" as a super-attraction to round off a wonderful bill.

The side-shows comprised the caterpillar, the electrical wizard, Sakontala, the snake queen, "Lot's Wife," Viola—the indescribable woman, Prince Zulamkah and his native Ashanti village, the witches of Wembley, the beauty parlour of 1924-1925, Wilmot's galloping horses, "Falling Out of Bed," cinema stars, aero skill, Browne and Stott's clever motor-steering game—a genuine test of skill which, I think, is destined to make show history; fishing pond, stop the clock, "Bunty Pulls the Strings," rodeo race, skee-ball, Felix keeps on scooting, catch-who-can, Wembley beauties, garage the tank, and countless others.

The varieties at the Edinburgh Industrial Hall Carnival included an excellent military band under the baton of Mr. W. Slade; Miller and Canning, comedy bar act; A. and B. Rasmussen and the Bewitched Bed; Sid Howard, with his intelligent hoops; Sydney de Hempsey and Rosita Dennis, Continental illusionists; W. A. Harvie, in a wire act extraordinaire; The Enardo Bros., Italian comedy gymnasts; Les Videos, wonders on wheels; Jack Budd; Severus Schaffer; Can-U-Lifter, a twentieth-century wonder; Brinn and Miss Airos; Reg Wishart; Osborne Trio; Renari; Barr Bros.; The Original Hodginis; The Yugo Troupe; Shogun and Ryder; Les Paulettes; The Two Osloë; Gerlando and Wewers, acrobats on a revolving lamp-post; The Three Athos, trampoline act; Mlle. Annetta; Chung Wang, Chinese magician; Arley and Alys, comedy jugglers; and La Belle Tamara, in a sensational act, "Hurling the Devil's Scroll."

The side-shows and fair attractions at the Industrial Hall comprised Elsie Hopton, the Giant Schoolgirl; tableaux vivants; Professor Kilbride's "Tears of the Poppy" dope show; The Royal Midgets; African Village, cleverly presented by Messrs. Birch and Relph, and featuring "Prince" O'Gini; Hall of Laughter; Coal Mine; Codona's Coliseum; The Home of Mystery, featuring Pepper's Ghost, the 200 years old illusion, embodying the Haunted House, the disappearing skeleton, and the headless body. The games included "Wake 'em Up," Climbing Cats, Bunty, Tumbling Tanks, motor steering, discs, balloon busters, Derby Racers, houp-la, shooting galleries, The Bolshie's Kitchen, The Spider and the Fly, climbing monkeys, Marathon Tables, cokernut shy, darts, ball games, fish and duck ponds, character reading, photographic studios, with the following riding devices: Evans Trust, golden dragons and chairoplanes; William Bastable's joy-wheel; George Blockley's helter-skelter, cake-walk, and juvenile horses. The Annandale street show was open daily from noon until 10 p.m.

With the Bostock family I had many a long and infinitely fascinating talk. Our conversation ranged from the earlier days of the menagerie, through its world-wide peregrinations and many strange vicissitudes. The Guv'nor, E. H. B., who is one of Glasgow's foremost idols, regaled me with many a sensational anecdote and weird reminiscence. We spoke of the giant lion "Nero," of the memorable lion and dog fight which took place at Warwick in 1825; of the great Lorenzo—the negro lion tamer; of the Bostock Grand Star Menagerie; of the halcyon days of the Grand Combined Circus and Menagerie—the most wonderful show of its kind the world has yet seen, with a single exception in favour of the Barnum and Bailey enterprise. We spoke of the good old days of the travelling circus in its prime; of "Lord" John and "Lord" George; of Claude and George Ginnett; of the Hannaford family; of old Bob Fossett; of Bidel's; and of Martina Bartlett, otherwise Tom Day and his London Menagerie and Circus.

Anon we drifted into talk of the earlier London fairs and the olden-time showman; of the ancient fairs of Bardlemy and of Smithfield, of Southwark, Mile End, and Tottenham Court; of those once famous cradles of the modern theatre—the play-acting booths of Scowton and Richardson, of Hippisley and Cibber, and of the genius in legerdemain of Fawkes, and yet again we turned to discussion of the celebrated Glasgow Zoo and Circus—the gigantic edifice in the New City Road, now a motor garage, which E. H. Bostock reclaimed from the former Glasgow Olympia, then one of the blackest and most sinister haunts in the Empire's Second City. What a wonderful show Bostock made of it, and what an immense attraction it proved for so many years, with Glaswegians as well as with visitors from every part of the world. I recall that in the centre of what is now the most commodious garage in the city, once stood a lake of seals and sea-lions. But times have changed, and who will say that the show business, as we once knew it, has been greatly enhanced by modern evolution.

There was a deal of show stuff on open sites in various parts of the city and its environs, but business suffered to a serious extent by reason of the appalling holiday weather. Even in Scotland many of the show people were hard put to recall worse weather conditions for Hogmanay. At the big carnivals, however, with one exception, enormous business was realised, and this was no more than the due of the exceptionally fine shows provided at the Waverley Market and Kelvin Hall.

The "New" World's Fair is more than a fine show, packed with all the ingredients of attractive and diversified entertainment; it is, further, a palace of pleasure, to which mothers, wives, sisters, and daughters may freely resort without the necessity for male escort. The whole show is thoroughly in accord, not only with the best traditions of the British show industry, but eminently worthy also of its loftiest ideals. That state of affairs is naturally little less than I should have expected under the wise guidance of William Wilson, but I must confess that he has far exceeded my own most sanguine expectations by achieving for the first of the series of "New" World's Fairs results which the majority of people would have imagined to be impossible, except by a very gradual process. But Wilson is a magician where showland is concerned, and the strength of his "will" is but mildly expressed by his Christian name. The world of entertainment owes a deal to his genius, and his own profession owes no less. I raise my hat to "W. W.," for one of the straightest strongest, and soundest of the several straight, strong, and sound pillars that go to support the substantial and handsome edifice of the show industry in Great Britain.

When George Skarrat, a travelling showman, found himself in a bit of trouble as the result of a case that was ultimately withdrawn, at the Redditch Petty Sessions the other day it was pleaded on his behalf that "he had had no education, could neither read nor write, and was incapable of appreciating questions put to him in a business connection." Unhappily, George Skarrat is by no means an isolated instance of a travelling showman who cannot read or write. Extraordinary, though, the fact appears in the present age of advancement, I have been amazed to encounter, from time to time, chiefly at the smaller country fairs, so large a number of actually illiterate showpeople. Our National Education system has had innumerable critics, but if it has been compulsory, it has also been free to all, a fact which renders all the more unthinkable that even to-day there can be found instances among certain sections of the community of men and women who can neither read a newspaper nor a letter, or even write their own name. After their own quaint fashion, even the Romany folk are largely immune from this grievous failing. It is a point which presents one of the prettiest problems the Showmen's Guild has yet had to solve.

At the same Petty Sessions, one, Victor Clarke, describing himself as a travelling theatrical showman, was fined for performing a stage play in the schoolroom at Alvechurch which was not duly licensed. The performance, which was designated a musical hotch-potch, was identified by witnesses as "Charlie's Aunt," and it appeared in evidence that the cast consisted of six characters, all of whom were in costume. Clarke stated that he rented the hall at a charge of 13s. per night; that his takings only amounted to £6 during the past month, and his sole worldly wealth consisted of 6d. Truly a glimpse of the seamy side of the show business!

Most of the Scots contingent will make their annual pilgrimage to London during the coming week-end, and there promises to be a record gathering of the clans for next week's general meeting at the Agricultural Hall. Most of the lads will, as usual, be found at a certain hotel not a thousand miles from Russell-square, where some of them have threatened to dine and wine the Caravanner, who will subsequently take a run round the town with them. The Caravanner will be present at the general meeting, by courtesy of the President, Vice-President, general secretary, and officials of the Showmen's Guild of Great Britain and Ireland, and his impressions of the convivial annual assembly of as fine a body of men as ever trod in shoe leather will appear in these columns in due season.

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